Ṣamrūp Rachna

Calligraphic Expression of

Apni Boli

[Hindi-Urdu]

Dr. Syed Muhammad Anwer

Wahdat Foundation

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Islamabad - Pakistan

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Acknowledgement

To my mother who taught me Hindi.

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Foreword

Dr. Syed Mohammed Anwer, Advocate Supreme Court of Pakistan is an Islamabad based corporate lawyer. He is an active member of civil society and has written books on human rights and women's emancipation. He writes articles on social issues including socio-linguistics. Calligraphy and painting are his hobbies. His interest in calligraphy combines his passion for both disciplines of art and linguistics.

In this book Dr. Anwer manages to introduce the spoken words of *Apni Boli* [Hindi-Urdu] with a graphic justice. "Calligraphic Expression of *Apni Boli* [Hindi-Urdu]" is the subject of this book which sets an unconventional precedent in this art form.The latest work of calligraphy by him is the first of its kind in which two scripts of the same language i.e. Hindi-Urdu are used in unison with each other. Hindi and Urdu is one language when spoken but written in two different scripts hence it is the only major language of the world with this characteristic. The purpose of this calligraphic work is to highlight this aspect of our language which is one of the major common denominators between India and Pakistan.

Half of the calligraphies are done in such a way that a picture of the meaning of the word which is written is formed. This has never done by anyone in the history of calligraphic art before. For example word *surahi* (ewer) is written in such a way both in Hindi (*Devanagari*) and Urdu (*Nastaliq*) that a clear picture of *surahi* is formed. It is hard to comprehend but seeing is believing. The gaze, drawn to the free ebb and flow of the line is given insight into the lives of *Apni Boli* speakers. Addressed in these paintings are their drives, believes, customs, adversities as well as the purging unexpected mirth and laughter that rings through this diverse landscape – home to 1.6 billion population of this earth. This is humanitarian art with its best put forward, except that it is bare foot… pattering, clambering and seeking towrods that fierce joy that the want of a shoe in icy winter or blistering summer cannot dull. The painting *Joota* is a tribute to the indigent million who brave extreme clime barefoot while elected governments focus their budgets on a senseless arms race.

Comprising of over sixty calligraphic impressions, the artist classifies his work under two categories: "*Mail Rachna*" and "*Samrup Rachna*". An unusual

innovation, "*Mail Rachna*" is a world of calligraphic lines realized in the scripted fusion of *Nastaliq Abjed* and *Devanagari*. Literally meaning "unison", this technique employs the two diverse streams of writing which chart the waters of the spoken word. Basic charcoal black directs the gaze towards the lucid cadence of fluid strokes. In addition, the color palette lends splashes of mirth in pieces like "*uooljalool*" and "*putlitamasha*".

A step further into the unexplored realm of script combinations is "*Samrup Rachna*"; an avant-garde minimalist technique in which the lines etched on the parchment qualify the pictorial denotation of the word. Coined "*Samrup Rachna*" by Dr. Anwer, it is Sanskrit for similarity or congruence. This method thrives on the perfect combination of Hindi and Urdu written expression aimed at an artistic revelation of the "signified" through the "signifier". What is signified is the surfacing design or "*Rachna*". Artistic allowance welds the two scripts in the unconventional role of double signifiers. The picture, incomplete in one script tugs the cords of the sister script. Nothing short of a startling epiphany is the image of the word unfurled before the onlooker whilst remaining faithful to the conventional lines of the script units. Language is invoked as the magic dust of the conjuring artist. The merger of the two scripts defies the abstract connection between word and object; thus armed, the artist ingeniously cracks the language code. Out of the narrow straits of the scripted maze emerge the unusual assemblage of "*Samrup Rachna*"- from robbers to revolutions and hermitages…it is all there.

Saba Anwer

Preface

It was the summer of 1976, I wanted to play outside in the scorching heat of Rawalpindi and my mother wanted me to remain inside the house. Being an average student I had no interest in summer vacation homework. Drawing was the only subject of my interest, so one day my mother scribbled some letters on my scrapbook and asked me to copy each letter a hundred times with *qalam*, a special pen with a broad slant cut nib meant to write Urdu *Nastaliq* script . The shapes of those letters were not only new but intriguing for me. Those were Hindi alphabets. I immediately tried to copy them but it was difficult, then I asked, which language is this? She told me Hindi. Hindi! I was stunned. Hindi? Hindi is a language of Hindus, instinctively and innocently I said. Will I not become Hindu? She smilingly replied, language has no religion we make it Hindu and Muslim. I did not get the depth of her reply but the words of my mother were enough to satisfy me that there is nothing wrong with learning these letters. The second thought which occurred to me was how she knew this language. I asked her did she study Hindi? To my astonishment she said No! Then how do you know it? Her reply was enough to make me fall in love with this language. She said in fact Hindi and Urdu is one language only written in two different scripts. For my understanding, on the same scrapbook, she wrote the corresponding letters of Urdu with the Hindi letters. My eyes were wide open and I felt as if I had stumbled upon the encrypted code of a treasure chest. She further told me that pre-partition she studied in a Girls School of Faridabad (India) where she being Muslim would study Urdu and her Hindu friends would study Hindi so sitting side by side with her Hindu friends she learnt Hindi just by watching them. This discussion of half an hour or less with my mother was the first and the perhaps the most profound lecture on linguistics I ever had.

My interest in calligraphy of the scripts of my own language (*Apni Boli*) initiated in childhood led to the study of my own culture and society (*Apna Smaj*); which culminated in some art form after so many decades as is manifest in this work.

Unlike many other books containing so many illustrations, in this work painting preceded writing. So in other words this is an illustration of my calligraphic work. It was not at all a planned work or project it just happened. Scribbling and doodling is one of my pastimes which caused this work to happen as one day I was doodling with *Devanagari* script sitting in my law firm. The idea started with writing a few words in *Nastaliq* (نستعلیق) (नस्तालीक) and *Devanagari* (देवनागरी)

(देवनागरी) the two scripts of *Apni Boli* (Hindi-Urdu) in unison. Some of them emerged as fascinating patterns. At home, I borrowed crayons from my daughter and again drew those words in different colors. Next I decided to paint them. Then all the other ideas followed.

Dr. Syed Mubammad Anwer
October, 2015
Islamabad.

Introduction

Calligraphically all the illustrations in this book are divided in two categories. Category one is the first ever attempt by anyone in the history of art or calligraphy. In this category a word of *Apni Boli* (Hindi-Urdu) is written in its two scripts *Nastaliq* and *Devanagari* in such a way that a picture emerges which depicts or coincides with the meaning of that word. These words are mostly nouns. The word *Juta* for example means shoe in *Apni Boli* is written in *Devanagari* and *Nastlique* jointly and in juxtaposition with each other in such a way that a clear picture of *Juta* or a shoe is formed. Almost half of the work is done in this style. The words like, صراحی *surahi* (ewer), چھتری *chatri* (umbrella), طوطا tota (parrot), اُلو *ullu* (owl), تلوار *talwar* (sword), ٹھیلا *theyla* (hawkers' trolley), ٹوکری *tokari* (basket) دیوالی *dewali*, پُتلی *putli* (puppet), قلم *qalam* (pen) and ڈاکو *dakpo* (dacoit) etc. are written in this style. I have named this form of calligraphy or art as "*Samrup Rachna*" سامروپ رچنا, *Samrup* is a beautiful Sanskrit word meaning congruence, conformation or similar and *Rachna* is also a Sanskrit word which means creation, fabrication, design, work or compose. The name coincides with the style and form of the work. In the same style I have attempted to write infinitives also like *paRhna* پڑھنا (to read) and *auRhna* اوڑھنا (to cover) etc. In the second category calligraphy of a word is done in *Devanagari* and *Nastaliq* simply in conjunct with each other like the word *Allah* اللہ, *Khuda* خدا, *Ishwar* ایشور etc. are written. I have named this category as *"Mail Rachana" mail* mean unison and *rachna* is a Sanskrit word meaning design.

The core purpose of this book is to give prominence to the common denominators existing in the language and the culture of India and Pakistan. As our spoken language is the same. The term *Apni Boli* is given to (Hindi-Urdu) because this phrase conveys the meaning of ownership of its speaker no matter which script it is written in. *Apni Boli* means "my own language" and it can also be translated as "our own language" . Irrespective of the fact whatever the name is given to this language (Hindi or Urdu) it will remain " my/our own language" اپنی بولی (*Apni Boli*). Language does not have any religion its speaker may have any religion so whatever script is written, it is written in "my/our own language" (*Apni Boli*) and it will an unnatural decision if I disown any of the literary work of my own language only because it is written in a script which is illegible to me. This illegibility of the "other half" of my own language renders us all at least "half" illiterate. Why remain half illiterate? Why remain antagonistic ? Why remain deprived?

We all know that *Apni Boli* (Hindi-Urdu) is one language, which is one of the largest spoken languages of the world. *Apni Boli* is the third in the world ranking after Chinese and English, some even suggests it as second largest with more than 600 million speakers all around the world. According to the number of it speakers in the world *Apni Boli* (Hindi-Urdu) deserves to be an official language of the United Nation yet it falls nowhere in the ranking of the world's leading languages. Why? because it is written in two altogether different scripts i.e. *Devanagari* (commonly known as Hindi script) and *Nastaliq* (commonly known as Urdu script) hence it

stands divided. In fact this is a unique feature of this language and a sign of its strength and diversity. *Devanagari* keeps us connected with the rich culture of Hinduism, its deep philosophical and humanist treasure of words, while the *Nastaliq* script expands its horizon, its power to adopt and to acquire words from the entire Persian and Arab world starting from Iran up to the western coasts of Morocco and Malawi.

This divide of *Nastaliq* and *Devanagari* script *per se* was never there for more than eight centuries of co-existence of Hindus and Muslims in the Sub-Continent prior to the advent of British Raj in India. Muslims did not bring any new language with them they formulated a script for the popular and dominating pre-existing language of the sub-continent. This language was formalized by the introduction of *Nastaliq* script and accommodation of all the sounds. This phenomenon was typical Indian in form and nature acceptable to all, accommodating everyone and rejecting none. Merging all the vocabularies and purging none. This was *Apni Boli*, it was there before the arrival of the Muslims to the sub-continent and is still there.

Language has no religion

Does language have a religion or do the speakers of a language have a religion? This is a simple question and its answer is more simpler. Language has no religion. Any religious thoughts can be written in any language and a follower of any religion can speak and write any language. These lines appear to be very basic and simple but interestingly they are not so understood in this part of the world. *Devanagari* script of *Apni-Boli* (Hindi-Urdu) is synonymous to Hindus and Hinduism and likewise *Nastaliq* script of the same language is synonymous to the Islam and Muslims. This attitude is being followed and observed even at state level.

This book and accompanied illustrations is an attempt to make realize and reiterate the fact that *Apni Boli* i.e. Hindi-Urdu is one language by all standards written in two different scripts. This should not be seen as a sign of divide, rather a symbol of strength, unity and diversity of our common lingual and cultural heritage of our *samaj*. Purging is difficult and damaging; merging is easy and beneficial for any growing universal language and culture. Choice is ours!

Samrup Rachan's Glossary

Apni Boli [Hindi-Urdu]: In this book the term "[Hindi-Urdu]" is used as a name for a language which is written in two scripts and which had different names in the past like, *Hindustani*, *Hindvi*, *Hindi*, *Urdu*, *Rekhta*, *Khari Boli*, *Birj Bhasha*, *Dakhani* and so on. This language was divided on the basis of religion with the division of the Indian sub-continent on the same basis. On the count of its speaker it is one of the largest spoken language of the world but when it is reduced to writing in two different scripts its ranking also reduces, because then it is wrongly perceived by its speakers and non-speakers as two different languages. The term '*Apni Boli* [Hindi-Urdu]' collectively means '[Hindi-Urdu] our own language'.

Devanagari: Throughout in this book the term is used for "Hindi" script. *Devanagari* is the proper noun of "Hindi" script. The word *Devanagari* is a compound word of "*deva*" meaning god and "*nagari*" meaning city. Collectively it means a script of from the 'city of god' due to its artistic style. It is written from left to right and a full line runs along the top of full letters. *Devanagari* script has forty-seven primary characters, of which thirty-three are consonants. Generally the orthography of the script reflects the pronunciation of the language

Nastaliq: Throughout in this book the term *Nastaliq* is used for the, written script used to write "Urdu". Most commonly *Nastaliq is* the name of a font and popularly it is used to write "Urdu". It is so commonly used to write Urdu that it has almost become synonymous to Urdu script or to be precise '*Urdu rasam-ul-khat*'. It is based on the *Persio-Arabic* script though as compared to Arabic it has more than 50% of those sound which do not even exist in Arabic. As compared to Persian it has around 40% additional sounds which do not exist in Persian. It is an elegant script. The literal meaning of the word *Nastaliq* is etiquettes or manners. Unlike *Devanagari* it is written from right to left and over the line. The alphabets of similar shapes are arranged in sets. Every letter has a name and a specific sound.

Mail Rachna: This term is coined by the Author of this book for another category of his calligraphy displayed in this book. To refer those calligraphy expressions in which a congruent design is formed but not a picture of the same word is formed which written, as it happens in *Samrup Rachna* calligraphy. The word 'mail' joining or linking or connection and *Rachna* means designs. So *Mail Rachana* means joining the designs. The calligraphic designs like *Zaat Paat* (caste system), *Paroosi* (neighbors), *Shanti* (peace) etc. are all written in *Mail Rachna Calligraphic* style.

Samrup Rachna: This term is also coined by the Author of the book for his calligraphic work. *Samrup* in Sanskrit means congruent or similar and *Rachna* in Sanskrit means design so *Samrup Rachna* means congruent designs. These designs are congruent with the meanings of the word written in it and they also explain that these two scripts are congruent to one another. It is a term coined by the author to appropriately represent the calligraphy which is a first ever attempt. Two different scripts are used which unify to write the same word in such a way that it forms a picture which is the meaning of that word. Like *Samrup Rachna* of *Thela* (Trolley) forms a picture of trolley, *Tota* (Parrot) forms a picture of parrot, *Surahi* (Ewer) forms a picture of ewer, *Murtee* (statue) forms a picture of a statue. etc.

Phonology of Apni Boli

Consonants							
I	Bilabial	Dental	Retroflex	Palatal	Velar	Post-Velar	
Glottal							
Voiceless, unaspirated	پ प	ت त	ٹ ट	چ च	ک क	ق क	ع अ
	p	t	T	c	k	q	[ʿ]
Voiced, unaspirated	ب ब	د द	ڈ ड	ج ज	گ ग		
	b	d	D	j	g		
Voiceless, aspirated	پھ फ	تھ थ	ٹھ ठ	چھ छ	کھ ख		
	ph	th	Th	ch	kh		
Voiced, aspirated	بھ भ	دھ ध	ڈھ ढ	جھ झ	گھ घ		
	bh	dh	Dh	jh	gh		
II							
Voiceless	ف फ़	س ص ث स		ش श/ष	خ ख़		
	f	s		ś	x		
voiced	و व	ز ض ظ ज़		ژ ज़्य	غ ग़		
	w	z		z-	G		
III							
	م म	ن न/ण	ے ی य	ر र	ڑ ढ़	ل ल	ڑ ड़	ہ ح ه ह
	m	n	y	r	Rh	l	R	h
Vowels										
	ا अ	آ आ	ِ इ	ی ई	ُ उ	ُو ऊ	ے ए	ے ऐ	و ओ	و औ
	a	aa	i	ii	u	uu	e	ai	o	au
Navalization										
	ں ं/ँ									
	N									

Description: *Alif* (ا) for *Allah*. *Allah*, the proper name of Muslims' God written two times in *Nastaliq* script of *Apni Boli* and once tim in *Devanagari* script of *Apni Boli* [Hindi-Urdu]. In *Nastaliq* script of *Apni Boli* it is written as (اللہ) [ا + ل + ل + ہ] and in *Devanagari* script of *Apni Boli* it is written as (अल्लाह) [अ+ ल +ल +ाह+ ह]. It starts with the letter (ا) in *Nastaliq* script of *Apni Boli* and with the letter (अ) in *Devanagari* script of *Apni Boli*. Both produce the same sound.

Alif (ا) is the first letter of *Nastaliq* script of *Apni Boli* and letter (अ) is the first letter in *Devanagari* script of *Apni Boli*. Both the letters (ا) & (अ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ə/". They both give the sound of "a" as in English word (father). They both can be transcribed in Romanized form as (a).

Style: *Mail Rachna* calligraphy.

Medium: Acrylic on card board.

Size: 18"x27"

الله
اللہ

Description: *Bay* (ب) for *Buddha*. *Buddha* is written in *Nastaliq* and *Devanagari* scripts of *Apni Boli*. It is written in *Samrup Rachna* calligraphic style a silhouette of *Buddha's* head and a golden hallow around it is added so that a clear picture of *Buddha* emerges.

In *Devanagari* script of *Apni Boli Buddha* is written as (बुद्ध) [ब + ु + द + ध], [the ' u' (उ) sound is represented through its *maatra* (ु) and *dha* (ध) in the end in written in its diacritic form jointly with da (द) as (द्ध)]. In *Nastaliq* script of *Apni Boli* it is written as (بُدھا) [ب+ دھ+ا] [the 'u' sound is represented with *paish* over bay (بُ)].

Bay (ب) is the second letter in *Nastaliq* alphabets of *Apni Boli* which phonetically is an exact representation of (ब) in *Devanagari* script of *Apni Boli*. Both the letters (ب) & (ब) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/b/". They both give the sound of "b" as in English word (bin). They both can be transcribed in Romanized form as (b).

Style: *Samrup Rachna* calligraphy .

Medium: Black marker and Acrylic.

Size: 18"X19"

Description: *Basant Babar* is written in *Devanagari* and *Nastaliq* scripts of *ApniBoli* [Hindi-Urdu] in unison. *Vasant Panchami* is a festival of this region that highlights the coming of spring. This festival is usually celebrated in *Magh* (the name of the month in *Bikrami* Calendar) which falls between the months of January and February according to Gregorian calendar. It is celebrated with full festivity. *Babar* means 'spring' since this festival comes in spring season so the word has become synonymous to *babar* (spring) and these two words are often used together.

Vasant is written in Sanskrit as (वसन्त) the initial 'va' sound is converted to 'ba' sound usually when it is used by a native speaker *Apni Boli* [Hindi-Urdu]. This interchanging of 'va' sound to 'ba' sound and viceversa is a common phenomenon in this region especially with the speakers of Punjabi language, when they use any borrowed word from other language. In this case the word is borrowed from Sanskrit.

Basant Babar is written in *mail rachna* calligraphic style in unison in the two different scripts of one language [Hindi-Urdu]. It is written in *Devanagari* script as (बसंतबहार) [बसंतबहीर] 'na' sound it represented by its diacritic form (ं). In *Nastaliq* script of *Apni Boli* [Hindi-Urdu] it is written as (بسنت بہار) [ب+س+ن+ت+ب+ہ+ا+ر].

Style: *Mail Rachna* calligraphy.

Medium: With broad black marker on Acrylic base.

Size: 18"x24"

بسم الله الرحمن الرحيم

Description: *Putli Tamasha* is written in *Nastaliq* and *Devanagari* scripts of *Apni Boli*. The term *'Putli Tamasha'* means puppet show or puppetry in *Apni Boli*. It is written in *Nastaliq* script as (پُتلی) and in *Devanagari* script of *Apni Boli* as (पुतली) (तमाशा).

Pay (پ) for *Putli*. *Putli* means puppet in *Apni Boli* [Hindi-Urdu] and it is written in *Nastaliq* script of *Apni Boli* in *Samrup Rachna* calligraphic style i.e the word *Putli* is written in two different scripts of one language in such a way that it forms a picture of *Putli* [pupit] which is the meaning of the word that is written.

Putli is written in *Nastaliq* script of *Apni Boli* as (پُتلی) [پ+ت+ل+ی] the "u" sound is represented by (ُ) over (پ). In *Devanagari* script of *Apni Boli* it is written as (पुतली) [प+ु+त+ल+ी] the 'u' (उ) sound is represented through its *maatra* (ु) similarly 'ee' (ई) sound is represented through its *maatra* (ी).

Pay (پ) is the third letter in *Nastaliq* alphabets. It is written in *Devanagari* script of *Apni Boli* as (प). Both the letters (پ) & (प) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/p/". They both give the sound of "p" as in (Pakistan). They both can be transcribed in Romanized form as (p).

Style : *Samrup Rachna* calligraphy.

Medium: Acrylic on paper with wide brush.

Size: 18"X24"

Description: *Tay* (ت) for *Talwar*. *Talwar* means sword in *Apni Boli* [Hindi-Urdu]. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e. the word *talwar* is written in two different scripts of one language in such a way that it forms a picture of *talwar* [sword] which is the meaning of the word that is written. It is written in *Nastaliq* script as (تلوار) (ت،ل،و،ا،ر) and in *Devanagari* script of *Apni Boli* as (तल्वार) [त+ल+व+ा+र].

Tay (ت) is the fourth letter in *Nastaliq* alphabet of *Apni Boli* and is first sound of dental series of letters in *Devanagari* script of *Apni Boli* in which it is written as (त). Both the letters (ت) & (त) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/t/". They both give the sound of "t" as in word (*Taj Mahal*). They both can be transcribed in Romanized form as (t).

Style: *Samrup Rachna* calligraphy.

Medium: Black ink with sponge brush on double sheet paper.

Size: 18"x24"

Description: *Tay* (ٹے) for *Tokari*, which means basket in *Apni Boli* (Hindi-Urdu). *Tokari* is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* (Hindi-Urdu) jointly in *Samrup Rachna* calligraphic style i.e. the word *Tokari* is written in two different scripts of one language in such a way that it forms a picture of *Tokari* [basket] which is the meaning of the word that is written. It is written as (ٹوکری) [ٹے+و+ک+ر+ی] in *Nastaliq* script of *Apni Boli* and in *Devanagari* script of *Apni Boli* as (टोकरी) [ट + ो + क + र + ी] the "o" (ओ) sound is represented through its *maatra* (ो) similarly 'ee' sound is represented through its *maatra* (ी).

Tay (ٹے) is the fifth letter in *Nastaliq* alphabets of *Apni Boli*. It is the first letter of retroflex series in *Devanagari* script of *Apni Boli* and it is written as (ट). Both the letters (ٹے) & (ट) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ʈʰ/". They both give the sound of "t" as in English word (train). They both can be transcribed in Romanized form as (ṭh).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic with broad brush on paper.

Size: 18"x24"

Description: *Salis* is written in *Nastaliq* and *Devanagari* Scripts of *Apni Boli*. *Salis* means arbitrator in *Apni Boli* [Hindi-Urdu]. It is written in *Samrup Rachna* calligraphic style i.e. that picture of a weighing scale is formed which represents the meanings of the word 'arbitrator' which is written. This word '*salis*' is mostly used in the area or by the people who use *Apni Boli* with higher influence of Arabic vocabulary. The people who use *Apni Boli* with higher influence of English or Sanskrit hardly use this word. *Salis* is written in *Nastaliq* script of *Apni Boli* as (ثالث) [ث+ا+ل+ث] and in *Devanagari* script of *Apni Boli* it is written as (सालिस) [स+ा+ल+ि+स].

The letter (ث) is used only in Arabic borrowed word in *Apni Boli* [Hindi-Urdu]. Both the letters (ث) & (स) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/s/". They both give the sound of "s" as in English word (sound). They both can be transcribed in Romanized form as (s) or (s).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic.

Size: 18"X18"

شاکِر
मालिस

Description: *Jeem* (ج) for *Joota*. *Joota* means shoe in *Apni Boli* [Hindi-i-Urdu]. It is written in *Nastaliq* and in *Devanagari* scripts of *Apni Boli* in *Samrup Rachana* calligraphic style i.e. the word *joota* is written in two different scripts of one language in such a way that it forms a picture of *joota* [shoe] which is the meaning of the word that is written. *Joota* is written as (جوتا) [ج+و+ت+ا] in *Nastaliq* script of *Apni Boli* and in *Devanagari* script of *Apni Boli* as (जूता) [ज + ◌ू +त +◌ा] [Vowel ऊ is represented through its *maatra* (◌ू)]. Similarly आ is represented through its *maatra* (◌ा)]. A shoe may does not mean much for many people but it is a life time luxury for millions in this part of the world.

Jeem (ج) is the seventh letter in *abjed* of *Nastaliq*. In *Devanagari* the letter (ज) gives the same sound which is the third letter in the Palatal series of the letters in *Devanagari* script of *Apni Boli*. Both the letters (ج) & (ज) have a corresponding sound which according to International Phonetic Alphabets (IPA)is "/dʒ /". They both give the sound of "j" as in English word (jug). They both can be transcribed in Romanized form as (j).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic with broad brush on paper.

Size: 18" X 24".

Description: *Chaay* means tea in *Apni Boli*. *Chaay* is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly. It is written in *Nastaliq* and in *Devanagari* scripts of *Apni Boli* in *Samrup Rachna* calligraphic style i.e the word '*chaay*' is written in two different scripts of one language in such a way that it forms a picture of a teakettle, thus representing the meaning of the word '*chaay*' which is written. In *Devanagari* script of *Apni Boli* it is written as (चाय) [च+ा+य]. It is written in *Nastaliqs* script of *Apni Boli* as (چائے)[چ+ا+ئے]. The last vowel sound of 'ay' is represented by (ئے) not only by (ے) because it is preceded by a vowel sound of 'a' (ا). This is the only feature of this super script character called *hamza* (ء) in *Apni Boli* while using its *Nastaliq* script. The use of *hamza* is different in *Nastaliq* script from Arabic or Persian. In *Nastaliq* it is only used as a super script unless it is used in writing any borrowed word of Arabic or Persian or is used as *izaafat*.

Cha (چ) is the eighth letter of *Nastaliq* alphabets and is the first sound of Palatal consonants series in *Devanagari* script of *Apni Boli* it is written as (च). Both the letters (چ) & (च) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/tʃ/". They both give the sound of "ch" as in English word (challenge). They both can be transcribed in Romanized form as (ch).

Stype: *Samrup Rachna* calligraphy.

Medium: Black ink with sponge brush on double sheet paper.

Size: 18"x 14"

Description: *Haq* means right, truth and established proof etc. *al-Haq* is one of the attributive names of *Allah*. It is written in *Nastaliq* and *Devanagari* scripts of *Apni Boli* jointly. *Al-Haq* is written in *Nastaliq* script of *Apni Boli* as (الحق) [ا+ل–ح+ق] the initial 'al' is Arabic equivalent of English "the". In *Devanagari* script of *Apni Boli* '*al-Haq*' is written as [अल-हक] [अ +ल+ ह+ क]. In second picture *al-hamdulillah* is written in both the scripts of *Apni Boli* in unison, which means all praise is for Allah. It is written in *Nastaliq* script as (الحمدللہ) [ا+ل+ح+م+د–ل+ل+ہ] and in *Devanagari* scripts as (अल-हमदु लिल्लहि) [अ+ल-ह+म+दु-लि+ल+ुल+हि]

Hay (ہ) or as commonly called *bari hay* represents an aspirated sound in *Nastaliq* script of *Apni Boli*. In addition there is another letters (ھ) *choti hay* or *gol* [round] *hay* (ہ) in *Nastaliq* script which also represent aspirated sound which should not be confused with *bari hay* (ہ). The *bari hay* is the ninth letter in *Nastaliq* alphabets of *Apni Boli* and *choti hay* (small hay) or *gol hay* (round hay) is the thirty-second letter. However, in *Devanagari* script of *Apni Boli* only one letter (ह) ha represents the proper and independent "ha" aspirated sound. So there are two letters of almost similar sounds in *Nastaliq* script of *Apni Boli*. Both the letters *bari hay* (ہ) and *choti hay* (ھ) of *Nastaliq* and "ha" (ह) in *Devanagari* script of *Apni Boli* have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/h/". All three give the sound of "h" as in English word (haul). They can be transcribed in Romanized form as (h) to distinguish between the *bari hay* (ہ) and *choti hay* (ھ) the *bari hay* (ہ) can be transcribed in Romanized form as "H" and *choti hay* (ھ) as (h).

Style: both are written in *Mail Rachna* calligraphy.

Medium: Acrylic.

Size: both have same size of 24"x 14".

अल-हक़

अल्हम्दु लिल्लाहि

Description: *Khay* (خ) for *Khuda*. *Khuda* means God in Persian and is the most commonly used borrowed word in *Apni Boli*. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli*. *Khuda* is written in *Nastaliq* script of *Apni Boli* as (خدا) [ا+د+خ] and in *Devanagari* script of *Apni Boli* as (खुदा) [ख+ उ+ द +ा] the vowel (उ) is represented through its *maatra* (ु) and (आ) is represented though its *maatra* (ा) [ख+ ु+ द +ा].

Khay (خ) is the tenth letter in *Nastaliq* alphabets. It represents *'kha'* sound which does not exist in Sanskrit hence for *Devanagari* script of *Apni Boli* a letter was coined by putting a dot underneath letter "*kha*' which gives the closest sound of it hence making it as (ख़) to represent this sound properly for the use of *Devanagari* script. This sound mainly occurs in the borrowed words of Arabic, Persian and from other languages in *Apni Boli*. Both the letters (خ) & (ख़) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/x /". They both give the sound of "*ch*" as in Scottish word (loch). They both can be transcribed in Romanized form as (kh).

Style: *Mail Rachna* calligraphy.

Medium: Acrylic on paper.

Size: 14"x18"

خدا

Description: *Dewali* a Hindu "festival of light" is written in *Nastaliq* and *Devanagari* scripts of *Apni Boli*. It is written in *Nastaliq* and in *Devanagari* scripts of *Apni Boli* in *Samrup Rachna* calligraphic style i.e. the word '*Dewali*' is written in two different scripts of one language in such a way that it forms a picture of a '*Dep*' (an oil lit lamp) which depicts the meanings of '*Dewali*'. Traditionally these type of oil lamps are usually lit on the night of this festival of light, '*Dewali*'. Sometimes this festival in also called '*dep-wali*' means related to '*dep*'. *Diwali* is written in *Nastaliq* script of *Apni Boli* as (دیوالی) [د+ی+و+ا+ل+ی] and in *Devanagari* script of *Apni Boli* as (दिवाली) [दि+वा+ली] or more elaborately [द+ि+व+ा+ल+ी].

Dal (د) is the eleventh letter in *Nastaliq* script of *Apni Boli*. In *Devanagari* script of *Apni Boli* the letter (द) represents "da" sound. Both the letters (د) & (द) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/d /". They both give the sound of "d" as 'th' in English word (the). They both can be transcribed in Romanized form as (d).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic.

Size: 18"x 24".

Description: Word *Devi* means goddess in *Apni Boli* is written in *Nastaliq* and *Devanagari* scripts of *Apni Boli*. It is written as (دیوی) [د+ے+و+ی] in *Nastaliq* script of *Apni Boli* and as (देवी) [दे+वी] or more elaborately as [द +ै+ ब+ ी] in *Devanagari* Script of *Apni Boli*. The masculine of '*devi*' is '*deva*' meaning god.

In the word "*Devanagari*" which is the name of one of the scripts of *Apni Boli*, '*deva*' means (god) *nagari* means (city) hence *Devanagari* means a script from the city of god. The script is so artistic and beautiful that it is appropriately referred to as such.

Style: *Mail Rachna* calligraphy.

Medium: Acrylic on Black paper.

Size: 18"x 18".

آدھے دیوی

Description: *Dakyo* means Dacoit and is written in *Devanagari* and *Nastaliq* script of *Apni Boli* jointly. It is written in *Nastaliq* and in *Devanagari* scripts of *Apni Boli* in *Samrup Rachna* calligraphic style i.e. the word '*dakyo*' is written in two different scripts of one language in such a way that it forms a picture. It is written as (ڈاکو) [ڈ+ا+ک+و] in *Nastaliq* script of *Apni Boli* and as (डाकू) [डा+कू] or more elaborately as [ड +ा+ क +ू] in *Devanagari* script of *Apni Boli*.

Daal (ڈ) is a the eleventh letter of *Nastaliq* script and (ड) is the first letter in the series of palatal sounds in *Devanagari* script of *Apni Boli*. In *Devanagari* script of *Apni Boli* the '*daal*' sound is represented by a letter (ड) which is exactly the same as the sound of 'd' in dollar. Interestingly its shape somewhat also resembles with the dollar sign ($) which ironically is considered as a representative sign of the exploitative aspect of capitalism. Both the letters (ڈ) & (ड) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ɖ/". They both give the sound of "d" as in English word (drum). They both can be transcribed in Romanized form as (d).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic on paper.

Size: 18"x 24"

Description: *Zaat Paat* means caste system. It is written in *Samrup Rachna* style of calligraphy depicting its deep roots in our culture. Above the surface, its thorny nature is harmful and damaging to the humanity. It is written in *Nastaliq* and *Devanagari* scripts of *Apni Boli*.

Zaat Paat is written in *Devanagari* as (ज़ातपात) [ज़ +ा +त+ प +ा+ त]ज़ा + त +पा + त] and is written in *Nastaliq* script of *Apni Boli* as (ذاتپات)[ذ+ا+ت+پ+ا+ت].

Zaal (ذ) is the twelfth letter of *Nastaliq* script *Apni Boli* it is similar in shape with '*daal*' only mark of differentiation is a dot on top of it. *Zaal* is an Arabic and Persian sound. It does not originally exist in *Apni Boli* but to accommodate the Arabic and Persian vocabulary in *Apni Boli* an additional letter was coined in *Devanagari* script of *Apni Boli* by putting a dot underneath "ja" (ज) which is its closest sound hence making it as 'za' (ज़). Even otherwise "j" and "z" sounds are often interchangeable in many other languages of this region including Punjabi and Bengali. Many words of *Apni Boli* [Urdu-Hind] starting from 'z' are converted with 'j' sound and vice versa. Both the letters (ذ) & (ज़) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/z/". They both give the sound of "z" as in English word (zoo). They both can be transcribed in Romanized form as (z).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic on paper.

Size: 18"x 24".

ذات پات

Description: *Ram* is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli*. *Rama* is one of the many popular figures and deities in Hinduism. It is written in *Nastaliq* script of *Apni Boli* as (ر م) [ر+ا+م] and in *Devanagari* script of *Apni Boli* as (राम) [र + + म] [र+ा+म].

Ray (ر) is the fourteenth letter in *Nastaliq* script of *Apni Boli* and letter (र) is its equivalent in *Devanagari* script of *Apni Boli*. Both the letters (ر) & (र) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/r/". They both give the sound of "r" as in English word (rain). They both can be transcribed in Romanized form as (r).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic on paper.

Size: 22"x 22". Dimond shape frame.

السلام

Description: *Parosi* means neighbor. *Parosi* is written in *Devanagari* and *Nastaliq* in Unison. No word in *Apni Boli* [Hindi-Urdu] starts with the letter *rAay* (ڑ). It always comes in the end or in the middle of a word as in *Parosi*. *Parosi* is written in *Devanagari* script of *Apni Boli* as (पड़ोसी) [प+ड़ो+सी] more elaborately as [प+ड़ +ो+ स+ ी] and in *Nastaliq* script of *Apni Boli* as (پڑوسی) [پ+ڑ+و+س+ی].

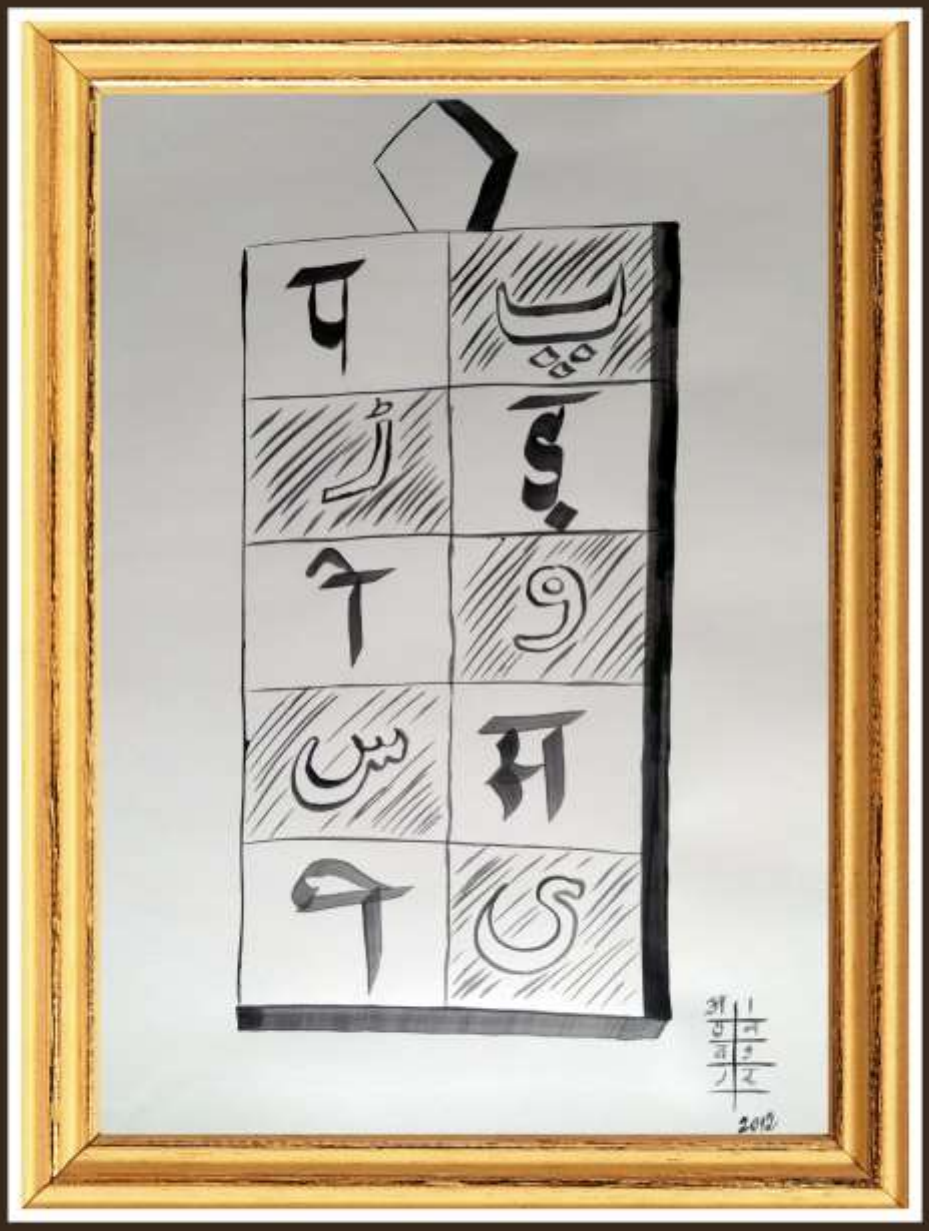
RAay (ڑ) is a peculiar sound of *Apni Boli*. It is not present in Arabic, Persian or even Sanskrit. In *Nastaliq* script it resembles with ray with a small *toay* (ٹ) mark over it. In *Devanagari* script of *Apni Boli* the letter representing this sound is coined by putting a dot underneath the letter DAal (ड) which is its closest sound hence making it as (ड़). Both the letters (ڑ) & (ड़) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ɽ/". It is difficult to transcribe this sound in English although it can be nearly transcribed in Romanized form as (r) or (r)

The presence of this sound or letter in any word of *Apni Boli* has an importance of its own i.e. that our own *Apni Boli* is not only an independent language having its own syntax and vocabulary but it even has its own sounds and characters with no equivalents in Sanskrit, Arabic and Persian or any other language having considerable influence over *Apni Boli*.

Style: *Mail Rachna* calligraphy.

Medium: Acrylic on paper

Size: 18"x 24"



Description: *Zay* (ز) for *Zawer*. *Zawer* means jewelry in *Apni Boli*. Its written in *Devanagari* and *Nastaliq* scripts in *Samrup Rachna* calligraphic style. It is written in *Devanagari* script of *Apni Boli* as (ज़ेवर) [ज़+ े +व + र] [ज़े+ व + र] and in *Nastaliq* script of *Apni Boli* as (زیور) [ز+ی+و+ر]

Zay (ز) is the fifteenth letter in *Nastaliq* script of *Apni Boli*. It is mostly used in Arabic and Persian words. In *Devanagari* script of *Apni Boli* this sound did not exist originally so a letter was coined by linguists to represent the sound of 'za' in *Devanagari* script by putting a dot underneath the letter (ज) which converts *"Ja"* sound into 'za' (ज़) sound. This Za (ज़) sound in *Devanagari* script is used to represent all the rest of the similar (za) sounds that exist in Arabic and Persian alphabets like *Zaal* (ذ), *Zuad* (ظ) and *Zoay* (ض).

Both the letters (ز) & (ज़) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/z/". They both give the sound of "z" as in English word (zoo). They both can be transcribed in Romanized form as (z).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic.

Size: 18"X22".

Description: *Yaala* means 'hail' written in *Davanagari* and *Nastaliq* in Union. It is written in *Nastaliq* script of *Apni Boli* as (ﻳﻠﻪ) [ﻳ+ﻠ+ا+ﻟﻪ] and in *Devanagari* as (ज़्यला) [ज़्यला] [ज़+ य +◌ा+ ल +◌ा].

Zbay (ژ) is also called Persian *zay*. It is a pure Persian sound only used in words borrowed from Persian or to transcript the sound of "si" as used in some English borrowed words like Television or Vision of English. The French 'j' as in 'bonjour' is an exact sound of '*zbay*' of *Apni Boli*. In *Devanagari* it is depicted in many ways which are shown in the calligraphy, but the standard manner as made by Indian Transliteration Standards is by putting a dot underneath letter '*jbay*' (झ) which bears the closest sound of *zbay* hence making it (झ़). Both the letters (ژ) & (झ़) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "//ʒ". They both give the sound of "j" as in French word 'bonjour' or of "si" as in 'television' or 's' in pleasure. They both can be transcribed in Romanized form as (z).

In *Apni Boli* this sound is used in a very few words rather hardly any word starts with (ژ) or (झ़). Perhaps "television" is the most commonly used words in *Apni Boli* in which this letter (ژ) (झ़) is used. In *Devanagari* this sound is represented in three different ways as (ज़ाला, याला, ज़्य्ला) This letter and its sound is almost redundant. It only helps in writing foreign sound, hardly a few dozen words of *Apni Boli* contain this letter. They are not in common use.

Style:mail *Mail Rachna* calligraphy.

Medium: Acrylic on paper

Size: 18"x18"

Description: *Singar* means makeup done by ladies. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e. the word '*singar*' is written in two different scripts of one language in such a way that it forms a picture of a lady with *bindya* on her forehead and a necklace around her neck symbolizing the makeup she is wearing or her '*singar*', which is the meaning of the word that is written. It is written in *Nastaliq* script of *Apni Boli* as (سنگار) [س+ن+گ+ار] and in *Devanagari* script of *Apni Boli* as (संगार) [सं+गा+र] [स+ि+ं+ग+ा+र] the letter 'na' is represented by a dot (ं) over 'sa' (स).

Seen (س) in *Nastaliq* script of *Apni Boli* and letter (स) in *Devanagari* script of *Apni Boli* is the standard basic sound of (sa) in *Apni Boli* [Hindi-Urdu]. According to IPA it is represented as (/s/) and it is equivalent to 's' of English as ii word *(seen)*. In *Nastaliq* script of *Apni Boli* there are two other letters which give the similar sound of (sa) i.e. *say* (ث) and *suad* (ص), other than seen (س). These other two sounds of 'sa' are also generally represented with one letter (स) in *Devanagari* script of *Apni Boli*.

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic on paper.

Size: 18"x24"

Description: *Shantee* means peace in *Apni Boli*. It is written in Devonagri as (शान्ती)[शान्ती] or more elaborately as [श + ◌ा + न + त + ◌ि] and in *Nastaliq* script of *Apni Boli* as (شانتی) [ش + ا + ن + ت + ی]. In the second picture (down) the phrase 'Shanti OM' is written which conveys the meaning of universal peace. It is written in *Devanagari* and *Nastaliq* scripts jointly. The phrase Shanti *Mantras* or "Peace *Mantras*" are Hindu prayers for Peace (Shanti) from the Vedas. Generally they are recited at the beginning and end of religious rituals and discourses.

Sheen (ش) in *Nastaliq* script of *Apni Boli* gives the sound of "sh" in *Devanagari* script of *Apni Boli* letter (श) gives the same sound which is the first letter of sibilant series of letters in *Davanagari* alphabets of *Apni Boli*. Both the letters (ش) & (श) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ʃ/". They both give the sound of "sh" as in English word (dish). They both can be transcribed in Romanized form as (sh).

In addition to that a retroflex " ष" usually not distinguishable from (sh) in pronunciation also exist in *Devanagari* script of *Apni Boli* which is commonly known as "*Krisban ka sheen*" only found in some of the Sanskrit loanwords. This 'sh' falls under the same category of a letter borrowed from a language by *Apni Boli* which has retained its shape but lost its sound. 'sh' (ष) is borrowed from Sanskirt. By and large such letters are only used in the borrowed word. The (ش) (श) & (ष) are represented as (/ʃ/ or/ ʂ/) in IPA, and are transcribed in Romanized form as (sh or sh). Both the 'sh' of *Devanagari* i.e (श) and (ष) are correspond with (ش) of *Nastaliq* script of *Apni Boli*.

Style: *Mail Rachna* calligraphy.

Medium: Acrylic on Paper.

Size: 18"x14"

Description: *Suad* (ص) for *Surabi*. *Surabi* means ewer in *Apni Boli* [Hindi-Urdu]. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style. The word '*Surabi*' is written in two different scripts of one language in such a way that it forms a picture of *Surabi* [ewer] which is the meaning of the word that is written. It is written in *Nastaliq* script of *Apni Boli* [Hindi-Urdu] as (صراحی) [ص+ر+ا+ح+ی] and in *Devanagari* script of *Apni Boli* [Hindi-Urdu] as (सुराही)[सु + रा + ही] or more elaboratively as [स+ ु +र +ा+ ह+ ी].

Suad (ص) is another word in Natalique script of *Apni Boli* which gives the sound similar to 'sa' in *Devanagari* script of *Apni Boli* this sound is basically represented by a letter (स).According to IPA it is represented as (/s/) and it is equivalent to 's ' of English as in word (seen). In *Nastaliq* script of *Apni Boli* there are two other letters i.e. *say* (ث) and *suad* (ص), other than *seen* (س) which give the similar sound of (sa). In *Devanagari* script these other two sounds are generally represented with one letter (स).

Style: Samrup Rachna Calligraphy.

Medium: Acrylic on paper.

Size. 18"x24"

Description: *Zarbi-i-Kaleem* is a Persian phrase used in *Apni Boli* [Hindi-Urdu] is written in unison in *Nastaliq* and *Devanagari* scripts of *Apni Boli* [Hindi-Urdu]. On the left side of calligraphy a silhouette of Allam Iqbal is added. '*Zarb*' means "to strike" and the word '*Kaleem*' means 'one who talks' and a conjunctive 'i' means 'of'. The literal means of the phrase "Zarb-i-Kaleem" is 'one who strikes through words' or 'one who tries to teach' somebody. *Zarb-i-Kaleem* is also the title of Allama Iqbal's third collection of poems, which has been described as his political manifesto. It was meant to rescue Muslims from the ills of illiteracy and backwardness. *Zarb-i- Kaleem* is written in *Devanagari* script of *Apni Boli* as (ज़ारबेकलीम) [ज़ा +रबे +क +लीम] or [ज़+ र+ ब ◌ॅ क+ ल+ ◌ी +म] and in *Nastaliq* as (ضربِ کلیم) [ض+ر+ب+ ◌ِ+ک+ل+ی+م].

Zuad (ض) gives the sound of 'za'. In *Apni Boli* [Hindi-Urdu] this sound did not exist originally so a letter was coined by the classic linguistic to represent the sound of 'za' in *Devanagari* script by putting a dot underneath the letter (ज) which converts 'Ja' sound into 'za'(ज़) sound. This *Za* (ज़) sound in *Devanagari* script is used to represent all the rest of the similar 'za' sounds that exist in *Nastaliq* script of *Apni Boli*.

This 'z' sound is mostly used in borrowed words from Arabic and Persian. The alphabets like Zaal (ذ), Zuad (ض) and Zoay (ظ) all give a similar sound of 'z' in *Apni Boli* [Hindi-Urdu] and are represented with a single letter (ज़) in *Devanagari* script of *Apni Boli*. According to International Phonetic Alphabets (IPA) it is represented by "/z/". They both give the sound of "z" as in English word (zoo). They both can be transcribed in Romanized form as (z).

Style: *Mail Rachna* calligraphy with a silhouette of Allama Iqbal.

Medium: Acrylic with broad brush on paper.

Size: 18" x 24"

Description: *Toay* (ٹ) for *tota*. *Tota* means parrot in *Apni Boli*. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e. the word *tota* is written in two different scripts of one language in such a way that it forms a picture of *tota* [parrot] which is the meaning of the word that is written. It is written as (ٹوتا) [ٹ+و+ت+ا] in *Nastaliq* script of *Apni Boli*; and is written in *Devanagari* script of *Apni Boli* as (तोता) [तो +ता] or more elaborately as [त+ो+त +ा].

Both the letters (ٹ) & (त) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ t/". There is another letter in *Nastaliq* script of *Apni Boli* (ت) which also gives almost the same sound and also represented in *Devanagari* script of *Apni Boli* with letter (त). They all give the sound of "t". They (ٹ) & (त) both can be transcribed in Romanized form as (t).

Style: *Samrup Rachana* calligraphy,

Medium: Acrylic on paper.

Size: 18" x 24"

Description: *Zoay* (ظ) for *Zil-i- Elahi*, means shadow of God in Persian but this phrase is commonly used and known in *Apni Boli* [Hindi-Urdu]; as a title used by Mughal Emperors especially by *Akber*. *Zil* means shadow in Arabic and in Persian, "i" is Persian *izaafat* which has been inculcated in *Apni Boli* from Persian. It imparts beauty to the language. It gives the meaning of 'of'. In fact it is one of the linguistic tools which helps a lot in adding poetic beauty to *Apni Boli* [Hindi-Urdu]. In the picture the phrase *Zil-i-illahi* is written in *Devanagari* and Nastaliq scripts of Apni Boli. In *Devanagrai* it is written as (ज़्लेइलाही) [ज़ +ले +इ+ ला+ ही] or [ज़ +ल +ै +ई +ल +ाऽ+ ह+ ी] and is written in *Nastaliq* script of *Apni Boli* as (ظلِ الٰہی) [ظ+ل+ا+ل+ہ+ی].

Zoy (ظ) gives the sound of 'za' (ज़). It originally represents a Persian sound which is nearer to the sound of 'za' in *Apni Boli*. It is like a few other letters of this category which are borrowed from other languages to accommodate their word corpus in *Apni Boli* [Hindi-Urdu].These letters have mostly lost their original accent or sound but have retained their shapes. Some of them are from Persian which have retained their shapes in *Nastaliq* script of *Apni Boli* while some of them are from Sanskrit which have retained their shapes in *Devanagari* scripts of Apni Boli. In transition from *Persian* and from *Sanskrit* to *Apni Boli* they have actually lost their original sounds but a few speakers put stress upon maintaining their original sounds too which is one of the causes of confusion amongst majority of the speakers of *Apni Boli* [Hindi-Urdu].

In *Devanagari* script of *Apni Boli* it is represented with the letter (ज़) which is coined by putting a dot underneath the letter (ज). Both the letters (ظ) & (ज़) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/z/". They both give the sound of "z" as in English word (zoo). They both can be transcribed in Romanized form as (z).

Style: *Mail Rachna* calligraphy.

Medium: Acrylic on paper with broad brush.

Size: 18"x24"

ظلِ الٰہی

Description: *Omer* is a proper noun and a common name in Muslims. *Omer* (583-644 CE) is the name of second Caliph of Islam who is known for his administrative abilities. It is written in *Nastaliq* and *Devanagari* scripts of *Apni Boli* in union along with a super script of "رضی" used in *Nastaliq* script means Allah is pleased with him. It is written in *Nastaliq* script as (عُمر) [ع+م+ر] and in *Devanagari* as (उमर) [उ+म] or [उ+म+र].

Ain (ع) bears a very peculiar sound of Arabic, but its Arabic sound is lost in its transition from Arabic to *Apni Boli* only its shape remain in the *Nastaliq* script of *Apni Boli*. In *Nastaliq* though it is written as (ع) and represents the same sound as it is used in Arabic words but hardly any speaker of *Apni Boli* pronounces it in 'correct' distinguishing Arabic accent rather they pronounce it more closely to "a" sound of *alif* or 'a' as in 'father'. Since *Devanagari* script of Hindi-Urdu is more phonetic based and does not contain accents in normal speech therefore in *Devanagari* script of *Apni Boli* it is equated with the sound of "a" as in (अ). Therefore, at times it seems that it is troublesome but for ease if we consider it as another vowel equivalent sound then this confusion goes away. *Ain* (ع) can appear in six possible forms. This linguistic intricacies and details attached to the art of "*Samrup Racbna*" is discussed with much detail and elaboration in the second book of this series titled" *Apni Boli Apna Smaj*" by the same author. *Ain* (ع) is normally transcribed in English in Romanized form by 'u', 'o' 'i', 'ee', 'ea' or 'a' depending on the vowel sound which follows it.

Style: *Mail Racbna* calligraphy.

Medium: Acrylic on paper.

رضی اللہ تعالیٰ عنہ

Description: *Ali* is a proper noun and a common name in Muslims. Ali (601-661 CE) is the name of fourth Caliph of Islam who is known for his knowledge and wisdom. It is written in *Nastaliq* and *Devanagari* scripts of *Apni Boli* in union along with a super script of "ع" used in *Nastaliq* script means "may peace be upon him". It is written in *Nastaliq* script as (علی) [ع+ل+ی] and in *Devanagari* as (अली) [अली] [अ+ल+ी].

Ain (ع) bears a very peculiar sound of Arabic as explained in the previous description relating to 'Omar'. It can appear in six possible forms. This linguistic intricacies and details attached to the art of "*Samrup Rachna*" is discussed in much detail in the second book of this series called " *Apni Boli Apna Smaj*" by the same author.

According to International Phonetic Alphabets it is represented by six different letters depending on its position in a word i.e /ɑ:/,/o:/,/e:/,/ʔ/,/ʕ/,/ɒ/. *Ain* (ع) is normally transcribed in English in Romanized form by 'u', 'o' 'i', 'ee', 'ea' or 'a' depending on the long or short vowel sound which follows it.

Style: *Mail Rachna* calligraphy.

Medium: Acrylic on paper.

Size: 14"x 14".

علی اکبر

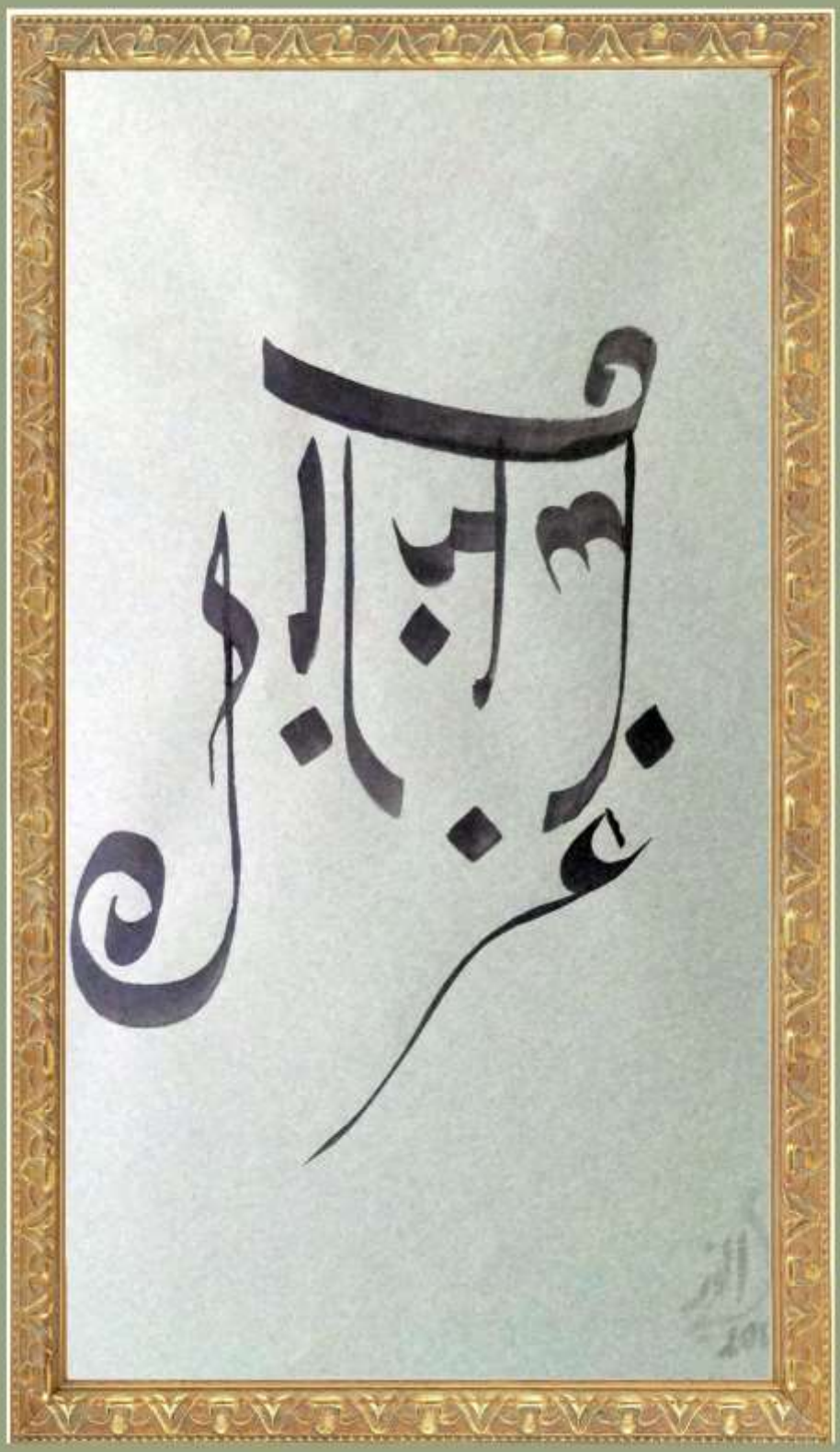
Description: *Ghain* (غ) for *Gahzal*. *Ghazal* is a poetic form of *Apni Boli* consisting of rhyming couplets with each line sharing the same meter and prosody known as *radeef* and *qafia*. One of the literal meanings of *Ghazal* is 'talking with the ladies'.It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e. the word *ghazal* is written in two different scripts of one language in such a way that it forms a picture of a woman which symbolizes and relates to one of the literal meanings of the word *ghazal* i.e ' talking with the ladies'. It is written in *Nastaliq* script of *Apni Boli* as (غزل) [ل + ز + غ] and in *Devanagari* Script of *Apni Boli* as (ग़ज़ल) [ग + ज़ + ल].

Ghain (غ) is also a typical Arabic sound also found in Persian it is close to the sound of (gha). Originally this sound was nonexistent in the *Devanagari* script so a letter was developed to represent this sound by putting a dot underneath the letter 'Ga' (ग) making it 'Gha' (ग़). Both the letters (غ) & (ग़) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ɣ/". They both give the sound of "gha" as in French letter (r). They both can be transcribed in Romanized form as (gh).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic.

Size: 12'X18".



Description: *Gain* (غ) for *Ghuncha*. *Ghuncha* means a half blossomed bud of flower in *Apni Boli*.It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e the word '*Ghuncha*' is written in two different scripts of one language in such a way that it forms a picture of *Ghuncha* [a half blossomed bud of flower] which is the meaning of the word that is written. It is written in *Nastaliq*as (غُنچہ)[ہ+چ+ن+غ] and in *Devanagari* it is written as (गंचा) (ग+न+च+अ) or [ग+ं+च+ा].

Ghain (غ) is also a typical Persio-Arabic sound. It is close to the sound of (gh). Originally this sound was nonexistent in the *Devanagari* script so a letter was developed to represent this sound by putting a dot underneath the letter 'Ga' (ग) making it (ग़). Both the letters (غ) & (ग़) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ɣ /". They both give the sound of "gh" as in French letter (r). They both can be transcribed in Romanized form as (gh).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic on paper.

Size: 18"x24"

Description:

Fay (ف) for *Fatwa*, which means a juristic opinion given by an Islamic scholar. The word *Fatwa* is written in two different scripts of one language jointly. In *Nastaliq fatwa* is written as (فتویٰ) [ف+ت+و+یٰ]. The "a" sound in the end is given by "یٰ" which is called *alif maqsura* and is a typical Arabic form of writing *alif*. It comes usually in the end of a few words. In *Nastaliq* script it is known as "*khara alif*". It is only used when any Arabic word is intended to be written as it is, otherwise this "*khara alif*" is never used in any word of *Apni Boli*. In *Devanagari* script of *Apni Boli* fatwa is written as (फतवा) [फ +त+व+अ] or [फ +त +व + ◌ा].

Fay (ف) is the twenty-sixth letter of *Nastaliq* script of *Apni Boli*. It gives the sound of "f". This is a borrowed sound from Arabic and Persian to *Apni Boli* [Hindi-Urdu]. In *Devanagari* script it is represented by a letter (फ) which is coined by putting a dot underneath the letter *phay* (फ) hence making it fa (फ़). Since *phay* (फ) is the closest sound of *Apni Boli* to "fa" sound so it conveniently accepts the dot to exactly represent the sound of "fa". By acceptance of this sound "f" in *Apni Boli* a new gateway was opened to accept many words from other languages like Arabic, Persian and English etc. In IPA this sound is represented by (/f/). They, (ف) and (फ़) both give the sound of "f" as in English word (father). They both can be transcribed in Romanized form as (f).

Style *Samrup Rachna* calligraphy.

Medium Acrylic.

Size 12"x24".

فتوی

Description: *Qaaf* (ق) for *Qalam*. *Qalam* means pen in *Apni Boli*. It is written in *Devanagari* and *Nastaliq* scripts of Apni Boli [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e the word *qalam* is written in two different scripts of one language in such a way that it forms a picture of *qalam* [pen] which is the meaning of the word that is written. In *Nastaliq* script of *Apni Boli* it is written as (قلم) [ق+ل+م] and in *Devanagari* script of *Apni Boli* it is written as (क़ल्म) [क़+ल+म].

Qaaf (ق) gives the sound of 'qa' but with further deep sound from the throat. It is an Arabic sound and is represented in *Devanagari* script of *Apni Boli* with a coined letter similar to the sound of 'ka' 'क' by putting a dot underneath it and making it as (क़).Both the letters (ق) & (क़) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/q/". They both give the post velar sound of "qua". They both can be transcribed in Romanized form as (q).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic with broad brush on paper.

Size: 18"x 24"

فقط

Description: *Kaaf* (ک) for *Karma*. *Karma* is a deep philosophical concept regarding the entire cycle of cause and effect (the cycle is called *samsara*). Hindus, Jains, and Buddhists believe in this philosophical concept of "actions" or "deeds", which causes the entire cycle of cause and effect. Karma's literal meaning is deed or act, it is written in *Nastaliq* script of *Apni Boli* as (کرم) [ک+ر+م] and in Devonagri script of *Apni Boli* as (कर्म) [क+र्म]or [क+र+म].

Kaaf (ک) is twenty-seventh letter of *Nastaliq* alphabets of *Apni Boli*. In *Devanagari* script letter '*ka*' (क) exactly represents the sound of *Kaaf*. It is the first consonant sound of *Devanagari* script of *Apni Boli*. Both the letters (ک) & (क) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/k/". They both give the sound of "k" as in English word (king).They both can be transcribed in Romanized form as (k).

Style: *Mail Rachna* calligraphy.

Medium: Acrylic.

Size: 18"x18" diamond shaped frame.

कर्मा

Description: *Gaaf* (گ) for *Gita*. The literal meaning of *Gita* is Song. *Gita* is the scared book of Hinduism. The proper name of *Gita* is *Bbagavad Gita*. *Gita* is a part of *Mahabarta*, a great ancient Sanskrit epic. It is a compilation of seven hundred verses. *Gita* is written in *Nastaliq* script of *Apni Boli* as (گیتا) [ا+ت+ی+گ] and in *Devonagri* script of *Apni Boli* as (गीता) [गी +ता]or [ग+ ी +त +ा]. *Gita* is written in style of *Mail Rachna* of calligraphy making the digit five (۵) of *Nastaliq* script of *Apni Boli* symbolizing the five basic topics disused in *Bbagavad Gita*.

Gaaf (گ) is twenty-seventh letter in *Nastaliq* script of *Apni Boli* and it gives the sound of 'Ga'; in *Devanagari* script of *Apni Boli* letter (ग) gives the same sound. Both the letters (گ) & (ग)have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/g/". They, (گ) & (ग) both give the sound of "g" as in English word (gate). They both can be transcribed in Romanized form as (g).

Style: *Mail Rachna* calligraphy.

Medium: Acrylic on card board.

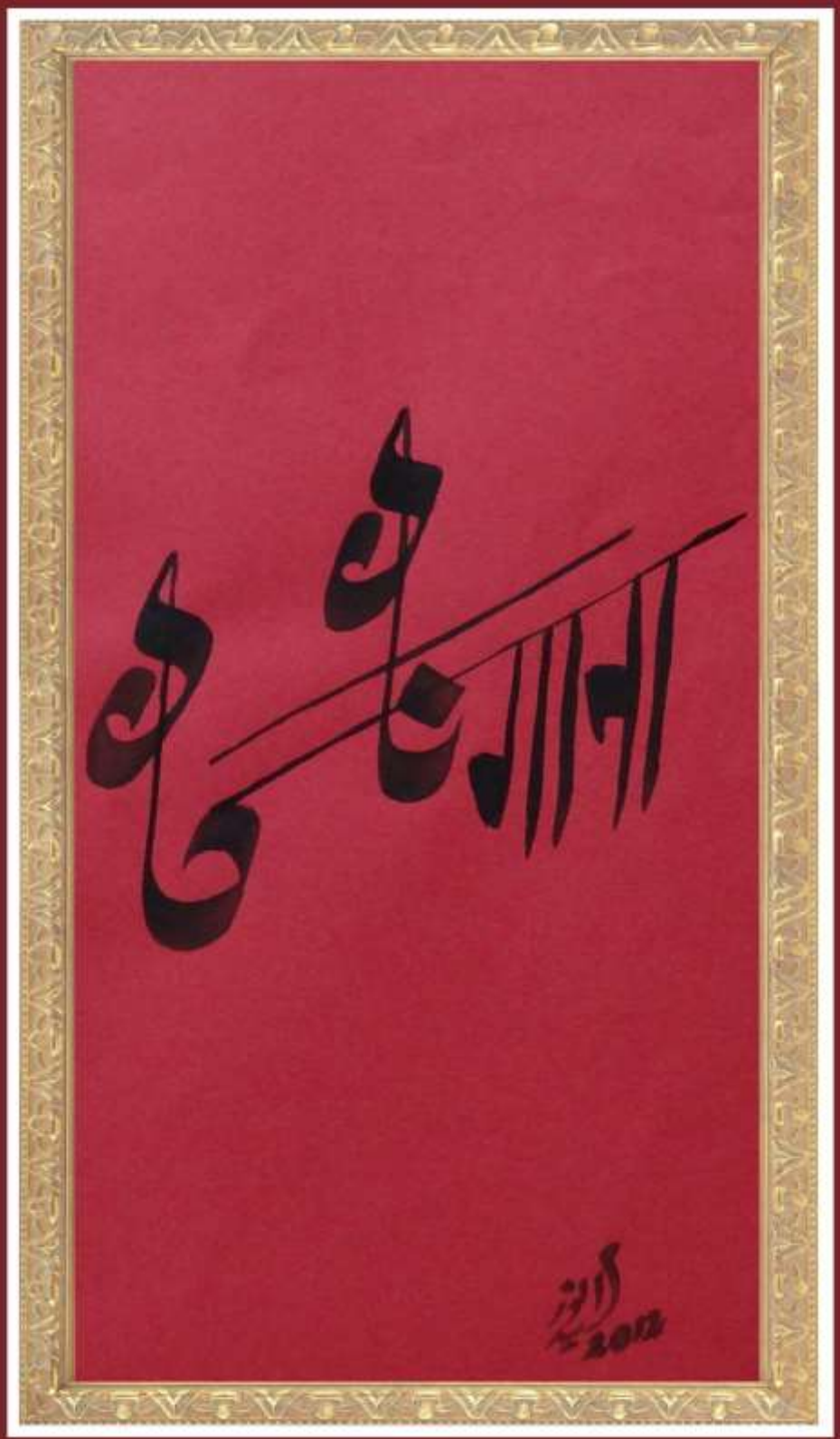
Size: 12"x18"

Description: *Gana* means "song" and also "to sing" in *Apni Boli* [Hindi-Urdu]. It is written in *Mail Rachan* calligraphic style. *Gana* is written in *Devanagari* script of *Apni Boli* as (गाना) [ग+ा+न+ा] and in *Nastaliq* script of *Apni Boli* as (گانا) [گ+ا+ن+ا].

Style: *Mail Rachana* calligraphy.

Medium: Acrylic with brush on colored paper.

Size: 12"x 24"

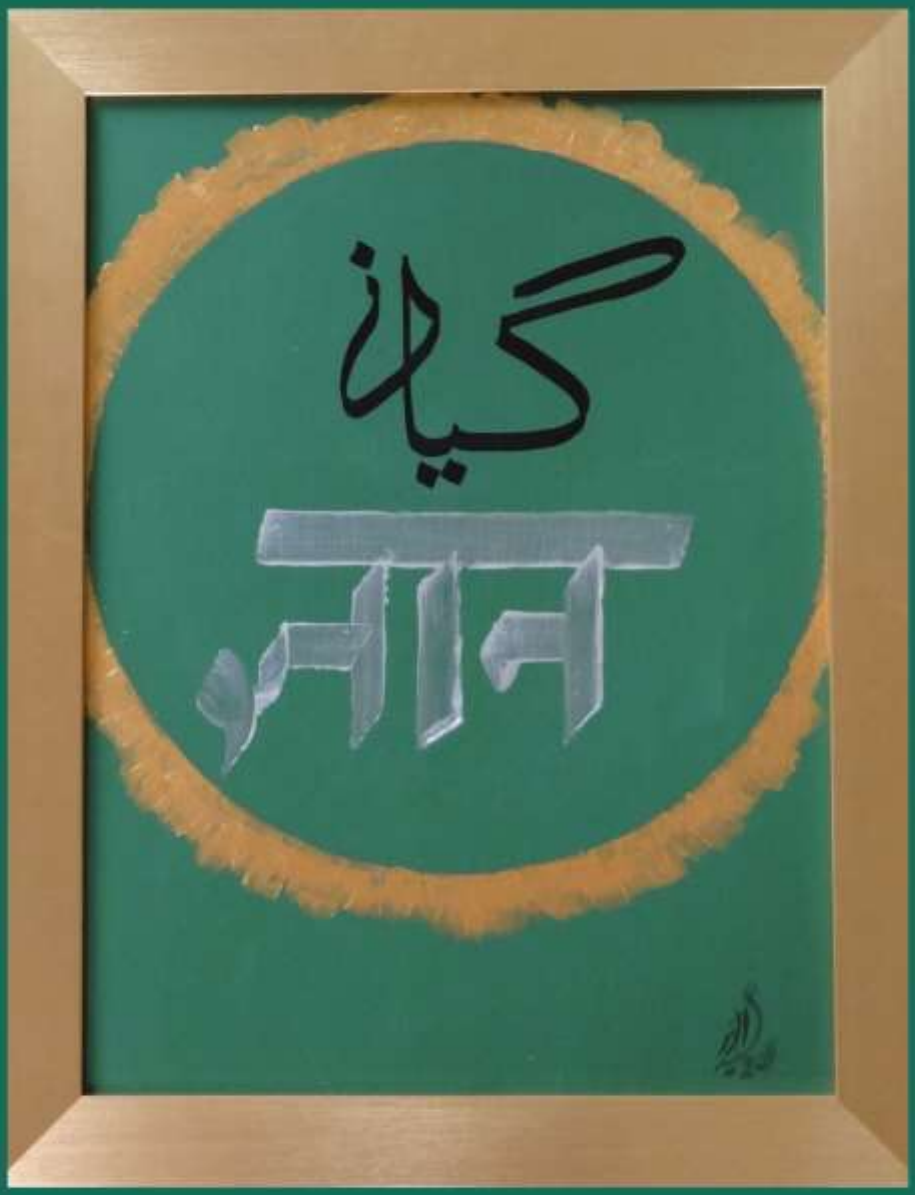


Description: *Gyan* means knowledge or wisdom in *Apni Boli* [Hindi-Urdu]. It is written in *Mail Rachna* calligraphic style. It is basically a Sanskrit word so it conveys a deep philosophical meaning of acquiring knowledge and the understanding of the world around us, including the concentration required for acquiring knowledge. *Gyan* is written in *Nastaliq* script of *Apni Boli* as (گیان) [گ+ی+ا+ن]. It is written in *Devanagari* script of *ApniBoli* in classical way as (ज्ञान) [ज + ◌ा +न]. The letter (ज) represents a typical Sanskrit sound which gives the sound of 'ga' and 'ya' jointly and can be transcribed in Romanized form as 'gya'. In *Devanagari* script it is also written as (गयान) in a simpler way.

Style: *Mail Rachna* calligraphy.

Medium: Acrylic on cardboard .

Size: 12"x 24"


گیان
ज्ञान

Description: *Ganesh* is one of the most famous of Hindu deities. Almost all Hindu sects worship him regardless of their affiliations. He is known by many attributes. *Ganesh's* elephant head makes him easy to identify. *Ganesh* is widely revered by Hindus as the remover of obstacles, the patron of arts and sciences and the *deva* of intellect and wisdom. As the god of beginnings, he is honored at the start of rituals and ceremonies. *Ganesh* is also invoked as a patron of letters and learning during writing sessions.

Ganesh is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e. the word *Ganesh* is written in two different scripts of one language in such a way that it forms the picture of an elephant head depicting *Ganesh* which is the meaning of the word that is written.

Ganesh is written in *Devanagari* script of *Apni Boli* as (गणेश) [ग+णे+श] and in *Nastaliq* script of *Apni Boli* as (گنیش) [گ+ن+ی+ش].

Style: *Samrup Rachna* calligraphy.

Medium: Golden Acrylic on paper.

Size: 18"x24".

Description: *Lam* (ل) for *Lakshmi*. *Lakshmi* is the name of the Hindu goddess synonymous to wealth and prosperity in *Apni Boli* [Hindi-Urdu]. She is also represented by a beautiful lotus flower. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e. the word '*Lakshmi*' is written in two different scripts of one language in such a way that it forms a picture of a golden lotus which symbolizes *Lakshmi*. *Lakshmi* is written in *Nastaliq* as (لکشمی) [ل+ک+ش+م+ی] and in *Devanagari* as (लक्ष्मी) [ल+क्ष्मी] [ल +क्ष +म+ ी].

Lam (ل) is the twenty-eightieth letter of *Nastaliq* script of *Apni Boli* in *Devanagari* script of *Apni Boli* letter (ल) represents this sound. Both the letters (ل) & (ल) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/l/". They both give the sound of "l" as in English word (luck). They both can be transcribed in Romanized form as (l).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic.

Size: 18"x 28"

Description: *Meem* (م) for *Maya*. *Maya* means illusion in Sanskrit which has multiple meanings in our culture and all of them are centered around the concept of "illusion". It is also used for wealth, which is considered as a worldly illusion and a temporal thing of the realm in which we live. Maya is written in *Nastaliq* script of *Apni Boli* as (مایا) [ا+ی+ا+م] and is written in Devanagari script of *Apni Boli* as (माया) [म+◌ा+य+◌ा]

Meem (م) is the thirtieth letter of Nastaliqe script of *Apni Boli* in Devanagari script of *Apni Boli* this sound is represented by letter (म). Both the letters (م) & (म) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/m/". They both give the sound of "m" as in English word (mother). They both can be transcribed in Romanized form as (m).

Style: *Mail Rachna* calligraphy.

Medium: Acrylic.

Size: 18"x24"

Description: *Meem* (م) for *Murti*. *Murti* means statue in *Apni Boli*. *Morti* is written in *Nastaliq* as (مورتی) [م+و+ر+ت+ی] and in *Devanagari* as (मूर्ति) [मू र्ति] [म+ू+र+त+ि].

Meem (م) is the thirtieth letter of *Nastaliq* script of *Apni Boli* in *Devanagari* script of *Apni Boli*. This sound is represented by letter (म). Both the letters (م) & (म) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/m/". They both give the sound of "m" as in English word (mother). They both can be transcribed in Romanized form as (m).

Style: *Samrup Rachna* calligraphy.

Medium: Broad marker on Acrylic base on cardboard, an H like shape in the bottom is added to the accentuate the silhouette of *Murti*.

Size: 18"x 27"

Description: *Noon* (ں) for *Nirvana*. *Nirvana* is a place of perfect peace and happiness, like heaven. In Hinduism and Buddhism, *Nirvana* is the highest state that someone can attain, a state of enlightenment, meaning a person's individual desires and suffering go away. It is written in two scripts of *Apni Boli* [Hindi-Urdu] jointly. *Nirvana* is written in *Nastaliq* script as (نرِوان)[ن+ر+ِ+و+ا+ن] and in *Devanagari* script as (निर्वाण) [न +ि +र +व +ा +ण].

Noon (ں) is the thirty-first letter in the *Nastaliq* alphabets of *Apni Boli*. It sounds like "na". In *Devanagari* script of *Apni Boli* it is represented by more than one letters, but mainly it is represented by letter (न). Both the letters (ں) & (न) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/n/". They both give the sound of "n" as in English word (noon). They both can be transcribed in Romanized form as (n).

In *Devanagari* script of *Apni Boli* 'na' sound is also represented by letters (ङ), (ञ) and (ण) which are represented in IPA as /ŋ/, /ɲ/ and /ɳ/ respectively and all three of them are transcribed in Romanized form as ṅ, ñ and ṇ respectively. All these are used in borrowed words from Sanskrit. Principally, they all give the sound of 'na' with slight difference and have lost their exact and correct pronunciation during transition from Sanskrit to *Apni Boli* [Hindi-Urdu]. As *Nirvana* is a Sanskrit word, so another type of 'na' (ण) is used in it in the end.

Style: *Mail Racbna* calligraphy.

Medium: Acrylic.

Size: 27"x 18"

निर्वाण

Description: *Ya Wudood* (O He Who loves) is written in *Devanagari* and *Nastaliq* in unison. *Wudood* means most loving, it is one of the attributes of Allah and it is one of His names. *Wudood* is written in *Nastaliq* as (وود) [و+و+د+د] and *Ya-Wudood* is written as (یاوود) [ی+ا+و+د+د]. In *Devanagari* as *Wudood* is written as (वुदोद) and *Ya-Wadood* is written as [या-वुदोद] [य +ा+[व +ु+ द्+ द]. The word *'ya'* is used in Arabic for calling someone. The word Wudood is from the three letter root word of w-d-d (و-د-د) that has the classical Arabic connotations of , to love, to like, to be friendly, to be affectionate, tender, and to be amicable etc.

Woa (و) sound is one of the original sounds of *Apni Boli*. Both the letters (و) & (व) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ ʋ /v/,/ʊ/,/w /". They (و) & (व) both give the sound of "v" or "w" as in English words (wall or valley). They both can be transcribed in Romanized form as (v) or (w).

Style: *Mail Racbna* calligraphy.

Medium: Acrylic.

Size: 14"x18"

يا ودود

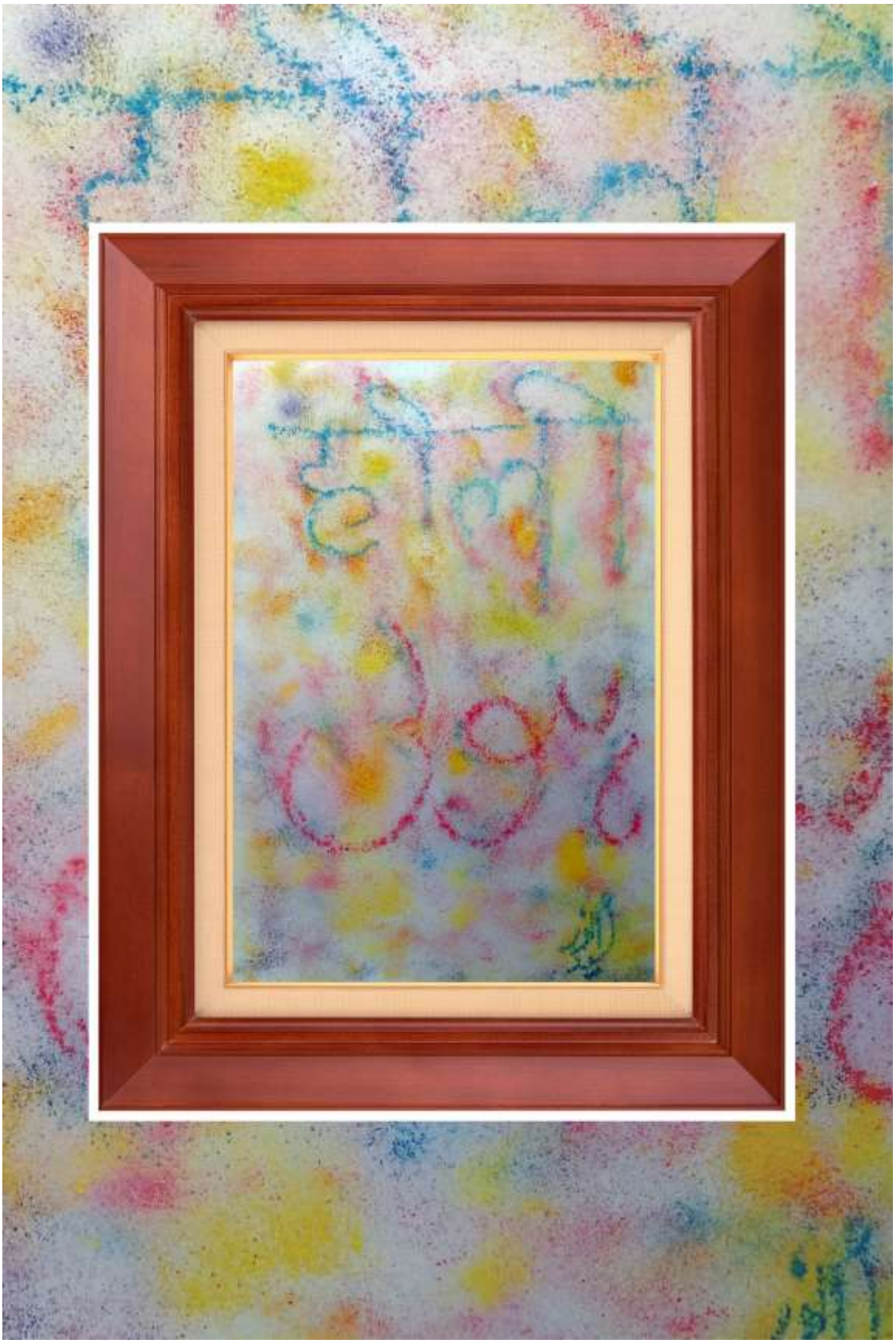
Description: *Hay* (ہ) for *Holi*. *Holi* means the festival of colors which is a famous festival of Hinduism. It is written in *Nastaliq* script of *Apni Boli* as (ہولی) [ہ+و+ل+ی] and in *Devanagari* script of *Apni Boli* as (होली) [होली] [ह+ ो+ल+ ी].

bay (ہ) is the thirty-second letter of *Nastaliq* alphabets of *Apni Boli*. It is also called *bawa wali* ha [hay of *bawa* (ہوا) (air)] in order to distinguish it with another letter that also gives an aspirated sound in *Nastaliq* scripts i.e. *bay* (ھ) which is commonly known as *baluay wali bay* or *bari bay* [hay of *balawa* (ہلوا) (sweet)]. *Bari bay* is only used in the borrowed words of Arabic and Persian and its 'original' sound is though aspirated but quite glottal. This Arabic accent, lost in transition from Arabic to *Apni Boli* [Hindi-Urdu] in common speech becomes like *bay* (ہ) and one cannot differentiate between the two, unless someone wants to make it different. So the *Choti bay* (ہ) is equivalent to (ह) of *Devanagari* script of *Apni Boli* and *Bari Hay* (ھ) can be differentiated from the *choty bay* (ہ) by placement of a dot underneath (ह) and making it (ह़) for the purpose of correct and accurate transliteration of *Devanagari* to *Nastaliq* and vice versa, as also proposed by W.W.Hunter in 1848. Both the letters (ہ) & (ह) have an almost corresponding sound which according to International Phonetic Alphabets (IPA) is "/h/ "and "/ɦ /". They both give the sound of "h" as in English word (holy). They both can be transcribed in Romanized form as (h).

Style: *Mail Rachna* calligraphy.

Medium: Sprinkling of pastel colours on paper.

Size: 18"x 24"


Hi
God

Description: The word *Hari* (हरी) is written in *Devanagari* script and in *Nastaliq* script of *Apni Boli* [Hindi-Urdu]. *'Hari'* means 'the remover' i.e the remover of bondage. According to Hinduism when one remembers His name and then repeats it the pain and suffering are removed. In Hinduism the most famous *mantra* is *'Hari Om'* which is written in the second picture (down) in *Devabagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu]. In *Devanagari Hari* is written as (हरी) [ह+र+ी] the letter (र) comes in its diacritical form. and in *Nastaliq* script it is written as (ہری) [ہ+ر+ی]. The *mantra Hari Om* is written in *Davanagari* as (हरीॐ) [ह+ र+ ी+ॐ] and in *Nastaliq* script as (ہریوم) [ہ+ر+ی+م].

Letter (ہ) is called *do-chasmi Hay* (two eyed *hay*) due to its shape. Basically this is just another style of writing *choti hay* (ہ). These two are same in all respect except in shape. There is no difference in these two letters. Therefore it often creates confusion while writing *Nastaliq* script, especially for non-native speakers. The second cause of confusion is the occurrence of this shape (ہ) appears in *Nastaliq* script in conjuncture with diacritics of jeem (ہـ) , Che (چ) and kaaf (ک) etc. to represent the original aspirated sounds of *Apni Boli* [Hindi-Urdu]. Each one of these aspirated sounds is duly represented by single independent letter in *Devanagari* script of *Apni Boli* like *jhay* (झ) *chay* (छ) and *khay* (ख) etc.

Style: *Mail Rachna* calligraphy.

Medium: Acrylic base on cardboard with broad marker.

Size: 12"x18"

Description: *Yay* (ی) for *Yoga*, which is a physical, mental, and spiritual discipline, originating in ancient India.In it written in *mail rachna* style of calligraphy. The word 'yoga' is written four times in *Devanagari* and four times in *Nastaliq* scripts the two different scripts of one language in unison. It is written in *Nastaliq* as (یوگ) [ی+ـو+ـگ] and in *Devanagari* as (योग) [य+ ◌ो+ग]the sound of 'o' is represented through its *maatra* (◌ो) and since it is originally a Sanskrit word so the last ga (ग) is pronounced with 'a' sound attached to it, if we drop the last 'a' sound then it would become only *yog*.

Yay (ی) is the last letter of *Nastaliq* script of *Apni Boli*, in *Devanagari* script of *Apni Boli* it is written as (य). It is divided into two categories in *Nastaliq* script of *Apni Boli* i.e *Choty Yay* (ی) and *Bari Yay* (ے). They are different in shape when they appear in the end of a word or in isolated form but in the middle and in the beginning they have the same shape.

Both the letters (ی /ے) & (य) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/j/". They both give the sound of "y" as in English words (yard or yak). They both can be transcribed in Romanized form as (y).

Style: *Mail Rachna* calligraphy.

Medium: Broad Marker on Acrylic base on card board.

Size: 18"x 24".

योग

Description: *Bbay* (ﺏھ) for *Bbajan*. It is written in *Nastaliq as* (ﺑﮭﺠﻦ) [ﺏھ+ﺝ+ﻥ] and in *Devanagari* (भजन) [भ+ज+न]. *Bbajan* is a type of Hindi devotional song. It has no fixed form it may be as simple as a *mantra* or *kirtan* or as sophisticated as the *dhrupad* or *kriti* with music based on classical *ragas* and *talas*. It is normally lyrical, expressing love for the Divine.

bha (ﺑﮭ) is the first aspirated sound in *Nastaliqs* script normally taught separately from its *abjad* i.e (*alif* to *yay*). It is normally considered to be a combination of two letters i.e. *Bay* (ﺏ) and *Do-Chashmi Hay* (ﻫ) in Nastaliq script of *Apni Boli*. Infect this is not a combination of two letters but for all practical purposes it is one letter because in *Devanagari* script of *Apni Boli* [Hindi-Urdu] there is a proper single letter for this sound which is represented by a letter (भ) '*bha*'. In *Devanagari* letter (भ) occurs after its un-aspirated pairing letter 'ba' (ब).

bha (ﺑﮭ) is a peculiar sound of Apni Boli (Hindi-Urdu) the presence of this sound in any word more often than not means that the word belongs to original *Apni Boli* (Hindi-Urdu) word corpus. Same is true with all the letters representing the aspirated sound and contains the shape of (ﻫ) in their appearance. *Do-chasmi bay* (ﻫ) is considered as Arabic equivalent of *Choti bay* (ہ) therefore the wrong use of *do-chasmi bay* (ﻫ) independently in a word in *Nastaliq* script instead of *choti bay* (ہ) often leads to confusion.

Both the letters (ﺑﮭ) & (भ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is"/bʱ /". They both give the sound of"bh". This sound is similar to 'bh' as in English word (abhor). They both can be transcribed in Romanizedform as (bh).

Style : *Samrup Rachna* calligraphy.

Medium: Acrylic with broad brush on paper.

Size: 20"x 24".

Description: *Phay* (ﭫ) for *Phool*. *Phool* means flower in *Apni Boli* [Hindi-Urdu]. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e the word *phool* is written in two different scripts of one language in such a way that it forms a picture of *phool* [flower] which is the meaning of the word that is written.In *Nastaliq* script of *Apni Boli*it is written as (ﭘﻮﻝ) [ﻝ+ﻮ+ﭫ] and in *Devanagari* script of *Apni Boli* it is written as (फूल)[फ+ ◌ू + ल]'oo' sound is represented through the *maatra* (◌ू) of (ऊ).

Phay (ﭫ) is the second aspirated letter in *Nastaliq* script of *Apni Boli*. In Devanagari it comes after its paired sound of 'pa'. In *Devanagari* script of *Apni Boli* it is represented with letter (फ). Both the letters (ﭫ) & (फ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is"/pʰ/". They both give the sound of"ph".There is no equivalent of this sound in English. They both can be transcribed in Romanized form as (ph).

Style: *Samrup Rachna* calligraphy.

Medium: broad marker.

Size: 18"x24"

Description: *Thay* (ٹھے)for *Thaal*. *Thaal* means platter in *Apni Boli*.It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e the word *thaal* is written in two different scripts of one language in such a way that it forms a picture of *thaal* [platter] which is the meaning of the word that is written. It is written as (تھال) [ٹھے+ا+ل] in *Nastaliq* script and as (थाल) [थ+ा+ल] in *Devanagari* script of *Apni Boli*.

Thay (ٹھے) is the third in the aspirated series of letters in *Nastaliq* alphabets of *Apni Boli*. The single letter which represents this sound in *Devanagari* script of *Apni Boli* is (थ), which as a sequence appears after ta (त) in the *Devanagari* alphabet of *Apni Boli*. Both the letters (ٹھے) & (थ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is"/t^h /". They both give the sound of"th" as in (Thailand). They both can be transcribed in Romanized form as (th).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic on paper.

Size: 12"x18"

Description: *Thay* (ٹھے) for *'theyla'*. *Theyla* means hawker's trolley written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* (Hindi-Urdu). It is written in *Devanagari* and *Nastaliq* scripts of Apni Boli [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e the word *theyla* is written in two different scripts of one language in such a way that it forms a picture of *theyla* [hawker's trolley] which is the meaning of the word that is written. *Theyla* is written inNastaliq as (ٹھیلا) [ٹھ+ے+ل+ا] and in Devanagari script of Apni Boli as (ठेला) [ठ + ॅ + ल+ ा] the sound 'e' of (ए) is represented through its *maatra* (ॅ)].

Thay (ٹھے) is the fourth aspirated sound in *Nastaliq* and its equivalent in *Devanagari* script of *Apni Boli* is *thay* (ठ). Both the letters (ٹھے) & (ठ) have corresponding sound which according to International Phonetic Alphabets (IPA) is "/ʈʰ/". They both give the sound of"th"as in English word (at-home). They both can be transcribed in Romanized form as (th) or (ṭh).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic.

Size: 20"x12".

In the second picture *'Theyla and Tokari'* (hawker's trolleyand basket) are written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* (Hindi-Urdu).

Style: *Samrup Rachna* calligraphy.

Medium: Hard pastel on paper.

Size: 20"x 12".

Description: *Jhay* (ﮊ) for *jharoka*. *Jharokha* is a type of overhanging enclosed balcony used typically in Mughals and *Rajastani* architecture. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e the word *jharoka* is written in two different scripts of one language in such a way that it forms a picture of *jharoka* [balcony] which is the meaning of the word that is written. It is written in *Nastaliq* as ((ﮊ,ﮑ)[ا+ﻟ+ﺮ+ﻮ+ﮑ] and in *Devanagari* as (झरूका) [झ + र + ◌ृ + क + ◌ा,] the "o" sound is represented by its *maatra*(◌ृ).

Jhay (ﮊ) is the fifth aspirated letter in *Nastaliq* series in *Devanagari* script of *Apni Boli* letter (झ) represents the same sound. Both the letters (ﮊ) & (झ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is"/dʒʰ/". They both give the sound of "jh". There is no equivalent of this sound in English. They both can be transcribed in Romanized form as (jh).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic on colored paper.

Size: 12"X18".

Description: *Chay* (چھ) for *Chatri*. *Chatri* means umbrella or canopy in *Apni Boli* [Hindi-Urdu]. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e. the word *chatri* is written in two different scripts of one language in such a way that it forms a picture of *chatri* [umbrella] which is the meaning of the word that is written. It is written in *Nastaliq* script of *Apni Boli* [Hindi-Urd]) as (چھتری) [چ + ھ + ت + ر + ی] and in *Devanagari* script it is written as (छतरी) ,[छ +त+ र+ ी][छ+त+र+ई] [ईin the end is represented through its *maatra* (ी)]. Another more formal way of writing *Chatri* in *Devanagari* script is (छत्री). Because the *Devanagari* script of *Apni Boli* is sound based system of writing, therefore both the ways of writing are correct. This is the beauty of the *Devanagari* script of *Apni Boli*. These beauties and intricacies of the two scripts are discussed in the second book of this series i.e. *Apni Boli Apna Smaj* by the same author.

Chay (چھ) is the second aspirated sound in *Nastaliq* script of *Apni Boli* [Hindi-Urdu]. In *Devanagari* script of *Apni Boli* it is represented by letter (छ) which is fourteenth letter in *Devanagari* alphabets. Both the letters (چھ) & (छ)have a corresponding sound which according to International Phonetic Alphabets (IPA) is"/ t ʃ ʰ /". They both give the sound of"*cha*". In English this sound is not available. They both can be transcribed in Romanized form as (cha).

Style: *Samrup Rachna* calligraphy.

Medium: Black Acrylic on paper.

Size: 18"x 24".

Description: *Praim Dharam* is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly, which means 'Religion of Love'. In *Nastaliq* script *Praim Dharam* is written as (پریم دھرم) and in *Devanagari* it is written as (परेम धर्म).

Dbay (ڈھ) for *Dharm*, can closely be translated as 'religion' but its meaning is more philosophical and deep. It is written in *Nastaliq* script of *Apni Boli* as (دھرم)[ر+ھ+د] and in *Devanagari* script of *Apni Boli* as(धर्म) [धरम], (र) is represented through its diacritic form. In *Devanagari* script " र (ra) is a wild letter appearing in many different forms according to the situation. *Dharam* is basically a Sanskrit word. In Sanskrit there is a hidden sound of "a" in the last letter "ma"(म)which does not appear in writing but is articulated at times , perhaps this is a cause of main confusion for non-native speakers of *Apni Boli* when they use any word of *Apni Boli* which is borrowed from Sanskrit they use 'a' sound separately by a letter 'a' as in *Dharm(a), Nirvan(a)* and *Yog(a)* etc.

Dbay (ڈھ) is the seventh aspirated letter in *Natalique* script of *Apni Boli* [Hindi-Urdu]. In *Devanagari* script of *Apni Boli* [Hindi-Urdu] it is represented with letter (ध). Both the letters (ڈھ) & (ध) have a corresponding sound which according to International Phonetic Alphabets (IPA) is"/dʱ /". This sound is not available in English. They both can be transcribed in Romanizedform as (dh).

Style: *Mail Rachan* calligraphy.

Medium: Acrylic with broad brush on cardboard.

Size: 24"x18".

धर्म

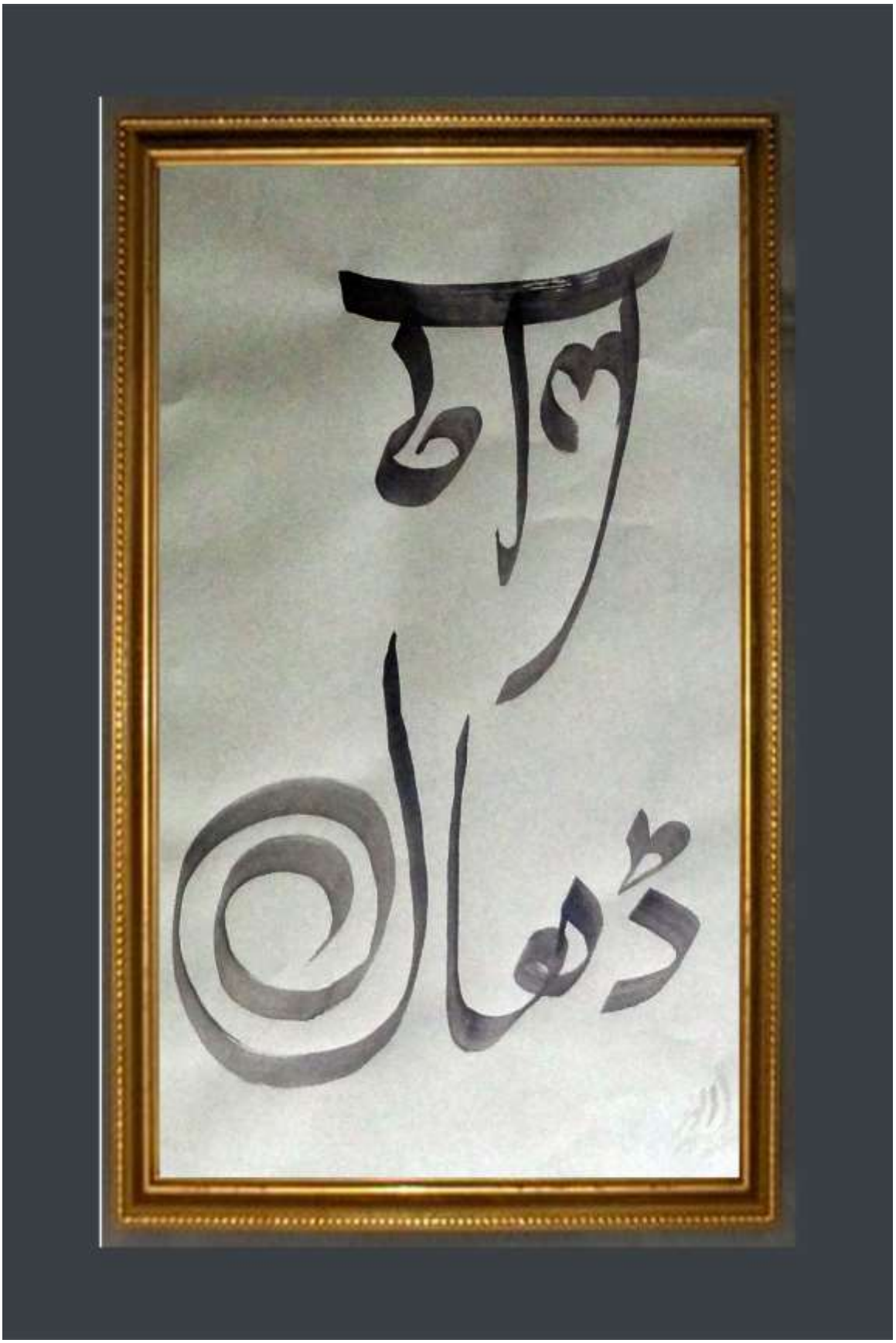
Description: *Dhaal* means shield in *Apni Boli* (Hindi-Urdu). It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e the word *dhaal* is written in two different scripts of one language in such a way that it forms a picture as if somebody is carrying a *dhaal* [shield] which depicts the meaning of the word *'dhal'* that is written. It is written in *Nastaliq* script as (ڈھال) [ڈ+ھ+ا+ل] and as (ढाल) [ढ + ◌ा+ल] in *Devanagari* script of *Apni Boli* [Hindi-Urdu].

DHay (ھ) is the eighth aspirated sound in *Nastaliq* and same sound is represented in Devonagri script of Apni –Boli [Hindi-Urdu] with the letter (ढ). It represents a peculiar sound of *Apni Boli*. This sound is so peculiar to *Apni Boli* [Hindi-Urdu] that hardly any other language of the world outside the sub-continent has this sound. It is quite hard to even transliterate or transcript in Roman alphabets. Both the letters (ھ) & (ढ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is"/ɖʱ /". They both give the sound of "DH". This sound is not available in English. They both can be transcribed in Romanized form as (dh) or (ḍh).

Style: Samrup Rachna calligraphy.

Medium: Acrylic

Size: 12"x18"


آہ
دھواں

Description: The most common word in *Apni Boli* which contains the letter *Rabay* (ढ़) or (ڑھ) is *parbna*, means to read and also to study in *Apni Boli*. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e the word *parbna* is written in two different scripts of one language in such a way that it forms a picture of somebody reading, which depicts the meaning of '*parbna*' the infinitive that is written. It is written in *Devanagari* as (पढ़ना) [प +ढ़ + न +ा] and in *Nastaliq* as (پڑھنا)[پ+ڑھ+ن+ا].Unfortunately our societies are plagued with illiteracy.

Rebay (ڑھ) is the ninth aspirated sound in *Nastaliq* script of *Apni Boli* [Hindi-Urdu] and is an aspirated pair sound of letter *Rab* (ڑ). As no word begins with letter *Reb* (ڑ) in *Apni Boli* [Hindi-Urdu] similarly no word begins with its aspirated pair (ڑھ). It always comes in the middle or at the end of the word. In *Devanagari* script of *Apni Boli* [Hindi-Urdu] it is represented with letter (ढ़) which gives exactly the same sound of (ڑھ). Both the letters (ڑھ) & (ढ़) have a corresponding sound which according to International Phonetic Alphabets (IPA) is"/ɽʱ/". There is no sound equivalent to this sound in English. They both can be transcribed in Romanized form as (rh) or (ɽh).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic on paper.

Size: 18"24"

Description: *Sub 'Kabial Tamasha'* means 'everything is staged'. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli*. *Khay* for *Khail*. *Khail* means play or sport in *Apni Boli*. *Khail* is written in *Nastaliq* script of *Apni Boli* as (کھیل) [ک + ی + ل] and in *Devanagari* of *Apni Boli* as (खेल) [ख + ◌ै + ल]. *Sub Khail* Tamasha is written in *Nastaliq* as (سب کھیل تماشا) [س + ب + ک + ھ + ی + ل + ت + م + ا + ش + ا] and in *Devanagari* as (सब खेलता माशा]) [स + ब + ख + ◌ै + ल + त + ◌ा + म + ◌ा + श + ◌ा]. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e the phrase '*sub khaial tamasha*' is written in two different scripts of one language in such a way that it forms a picture as if somebody is juggling which depicts the meaning of *'khail'* which means play–, a word that is written.

khay (ک) is the tenth aspirated letter of *Nastaliq* script of *Apni-Boli* [Hindi-Urdu] it gives the sound of *"kha"* in Devanagari script of *Apni Boli* it is represented by letter (ख). Both the letters (ک) & (ख) have a corresponding sound which according to International Phonetic Alphabets (IPA) is"/kʰ/". There is no equivalent sound in English for this sound. Both can be transcribed in Romanized form as (kh).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic on paper.

Sized: 18"X24"

Description: *Ghar Dar* (house and door) is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli*. The phrase *'ghar dar'* i.e. house and door is usually spoken to connote the meaning of house in *Apni Boli*. This reflects a sociolingual aspect of our society as we cannot think of a house without a door. The door is a part and parcel of the house which gives the sense of privacy and safety. *Ghar Dar* is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e. the pharse *'Ghar Dar'* is written in two different scripts of one language in such a way that it forms a picture of a small hut with a door which is the meaning of the words that are written.

Ghay (گ) for *ghar. Ghar* means home in *Apni Boli* [Hindi-Urdu]. It is written as (گھر)[ر+گھ] in *Nastaliq* script of *Apni Boli* and as (घ) or (घर)[घ + र] , the letter र *"ra"* appears in its diacritic form underneath letter घ *"ghay"* in first style of writing in *Devanagari* script of *Apni Boli*. *Ghar* is one of the basic necessities of human life yet in this part of the world millions of people are homeless passing their lives in places like footpaths and railway stations' platforms etc.

Ghay (گ) is the eleventh and last letter of the aspirated series in *Nastaliq* script. In *Devanagari* script of *Apni Boli* it comes with letter 'ga' (ग) as a pair of aspirated sound with it. Both the letters (گ) & (घ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/g^h/". They both give the sound of "gh". They both can be transcribed in Romanized form as (gh).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic on Paper.

Size: 12"x 14".

Description: *Alif* (ا) for Allah. Allah, the proper name of the God of Muslims. It is written three times in *Nastaliq* script of *Apni Boli* and two time in *Devanagari* script of *Apni Boli* [Hindi-Urdu]. In *Nastaliq* script of *Apni Boli* it is written as (اللہ) [ہ+ل+ل+ا] and in *Devanagari* script of *Apni Boli* it is written as (अल्लाह) [अ+ ल +ल +◌ा+ ह] . It starts with the letter (ا) in *Nastaliq* script of *ApniBoli* and with the letter (अ) in *Devanagari* script of *Apni Boli* both produce the same sound.

Alif (ا) is the first letter of *Nastaliq* script of *ApniBoli* and letter (अ) is the first letter in *Devanagari* script of *Apni Boli* and also the first vowel sound. In *Devanagari* script each vowel sound is represented with an independent letter with is either represented with full letter or its diacritic form as the vowel sound 'a' is either represented with letter (अ) or by its diacritic form (◌ा) . Both the letters (ا) & (अ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ə/". They both give the sound of "a" as in English word (father) . They both can be transcribed in Romanized form as (a).

The description of letter *Alif* (ا) is repeated here to explain complete set of vowel sounds of *Apni Boli* [Hindi-Urdu].

Style: *Mail Rachna* calligraphy .

Medium: Acrylic on board .

Size: 18"x 27"

Description: *Aasbram* means a spiritual hermitage. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli*. It is written jointly in *Samrup Rachna* calligraphic style i.e the word *Ashram* is written in two different scripts of one language in such a way that it forms a picture of *Aasbram* [hermitage] which is the meaning of the word that is written. In *Nastaliq* script of *Apni Boli Aasbram* is written as (آشرم) [ا+ش+ر+م] in *Devanagari* it is written as (आश्रम) [आ+श्र+म] [आ+श्र+र+म].

The word *Aasbram* starts with letter (آ) *'alifmadda'* which has a stretched sound of *alif* normally is equivalent to two *alifs* (ا)+(ا) that is why it is called *maddab* means stretched. The letter (आ) in *Devanagari* has an equivalent sound of *alif-maddab* (آ). Both the letters invariably come in the beginning of the words and do not change their shape. Both the letters (آ) & (आ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/a: /". They both give the sound of "aa". They both can be transcribed in Romanized form as (aa).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic.

Size: 24"x 18"

Description: The word *Inqlab* means revolution in *Apni Boli* [Hindi-Urdu]. It is written in Nastaliq and Devanagari scripts of *Apni Boli* [Hindi-Urdu] in unison in such a way that a picture of a sailing ship is formed. It starts with (ا) in *Nastaliq* script and with (इ) in *Devanagari* script of *Apni Boli*. It is written in *Nastaliq* as (انقلاب) [ا+ن+ق+ل+ا+ب] and in *Devanagari* as (इंकलाब) [इ+ ं + क +ल +ा+ ब].

The second set of vowels in *ApniBoli* (Hindi-Urdu) starts with the short vowel 'i' as in (ink) sound . In *Nastaliq* it is represented with *Zair* (ِ) a small slanting dash underneath the letter. In *Devanagari* script of *Apni Boli* [Hindi-Urdu] it is represented with letter (इ), which maintains its shape of (इ) in the beginning of a word however in the middle or in the end of a word it is represented with its *maatra* (ि).

Both the letters (इ) & (ِ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ɪ /". They both give the sound of "i" as in word dill. They both can be transcribed in Romanized form as (i).

Style: *Mail Rachna* calligraphy .

Medium: Black Acrylic on colored paper.

Size: 12"x18"

Description: Word *Eesbwer* means god or supreme being and is written with (ای). The word *Eeshwer* is written in *Nastaliq* and *Devanagari* scripts jointly. In *Nastaliq* it is written as (ایشور) [ای+ش+ور] and in *Devanagari* as (ईश्वर) [ई +श्व +र] or more elaborately [ई +श्+व+र].

The long vowel of "ee" sound is represented in *Nastaliq* script of *Apni Boli* [Hindi-Urdu] as (ای) and same sound is represented in *Devanagari* script of *Apni Boli* [Hindi-Urdu] with a single letter (ई). This long vowel of *Devanagari* in the beginning of a word appears as (ई) and also when it is followed by any vowel sound. In rest of the cases, in the middle and in the end of a word it is represented through its maatra (ी). In *Nastaliq* script it is represented with (ای) in the beginning of a word. However, in the middle and in the end of a word it is written as *choty yay* (ی) but when it is followed by any vowel it is represented by (ۓ) over *choti yay* (ی) like (ۓ).

Both the letters (ई) & (ای) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/i: /". Both give the sound of "ee" as in the word feet. They both can be transcribed in Romanized form as (ee).

Style: *Mail Rachna* calligraphy.

Medium: Acrylic.

Size: 12"x18"

Description: The word '*ullo*' means owl in *Apni Boli* [Hindi-Urdu]. It is written in *Devanagari* and *Nastaliq* scripts of *Apni Boli* [Hindi-Urdu] jointly in *Samrup Rachna* calligraphic style i.e. the word *ullo* is written in two different scripts of one language in such a way that it forms a picture of *ullo* [owl] which is the meaning of the word that is written. It is written in *Devanagari* as (उल्लू) [उ+ल्+ल+ ु] and in *Nastaliq* as (اُ) [ا+ل+ل+ُ]. Interestingly *Ullo* is a sign of dumbness in our society whereas in western societies it is a sign of wisdom.

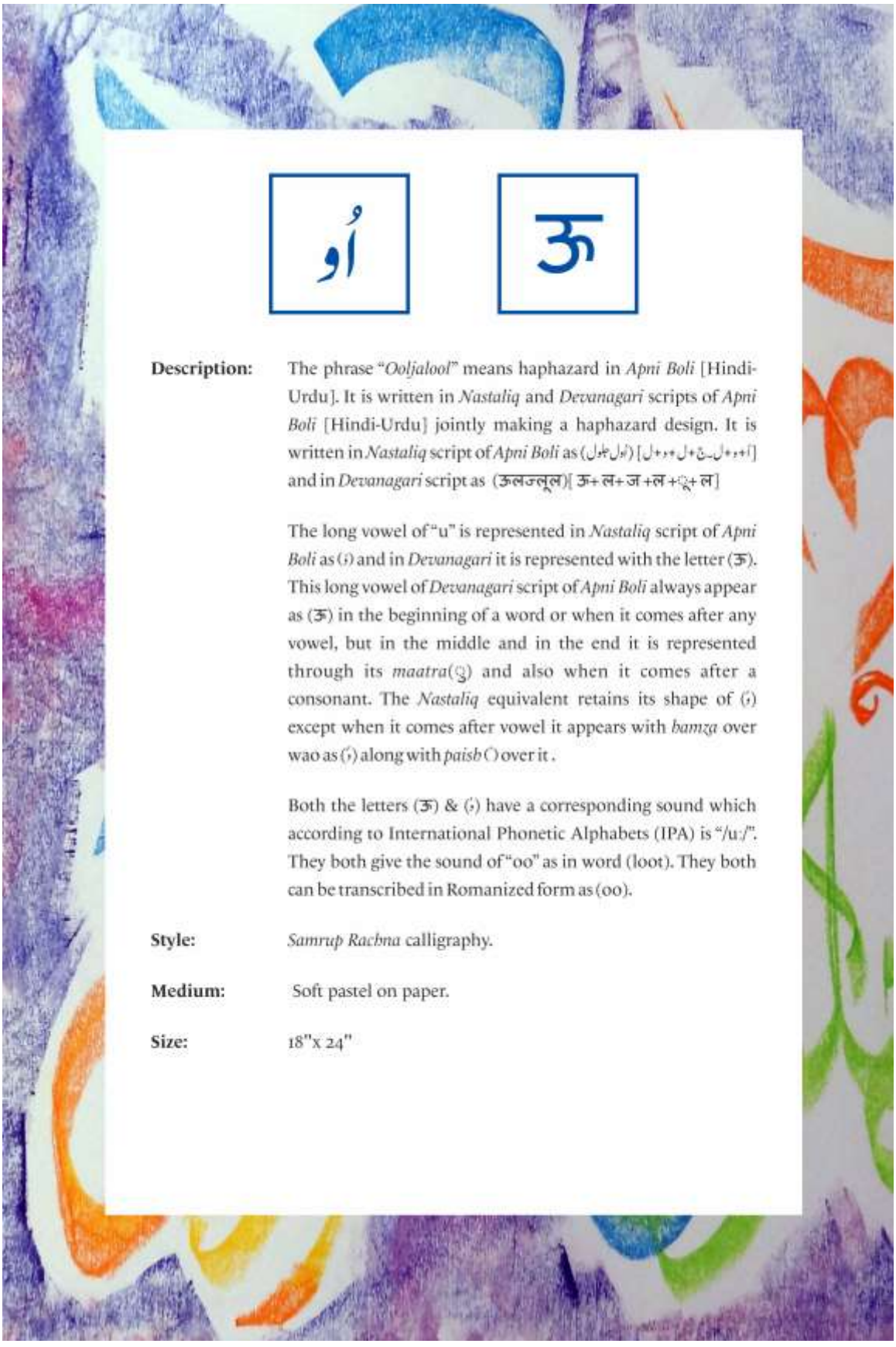
The third set of vowels in *ApniBoli* [Hindi-Urdu] starts with the short vowel 'u'. It is represented in *Nastaliq* with *Paish* (ُ) a small loop shape appears above the letter like (ُ). In *Devanagari* script of *Apni Boli* [Hindi-Urdu] it is represented with the letter (उ) and in the middle or at the end it is represented by its *maatra* (ु).

Both the letters (उ) & (ُ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ʊ/". They both give the sound of "oo" as in English word (look). They both can be transcribed in Romanized form as (u or o).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic on paper.

Size: 18"x24"



Description: The phrase "*Ooljalool*" means haphazard in *Apni Boli* [Hindi-Urdu]. It is written in *Nastaliq* and *Devanagari* scripts of *Apni Boli* [Hindi-Urdu] jointly making a haphazard design. It is written in *Nastaliq* script of *Apni Boli* as (اُولجلول) [اُ+و+ل+ج+ل+و+ل] and in *Devanagari* script as (ऊलज्लूल)[ऊ+ल+ज+ल+ू+ल]

The long vowel of "u" is represented in *Nastaliq* script of *Apni Boli* as (اُ) and in *Devanagari* it is represented with the letter (ऊ). This long vowel of *Devanagari* script of *Apni Boli* always appear as (ऊ) in the beginning of a word or when it comes after any vowel, but in the middle and in the end it is represented through its *maatra*(ू) and also when it comes after a consonant. The *Nastaliq* equivalent retains its shape of (اُ) except when it comes after vowel it appears with *hamza* over wao as (ؤ) along with *paish* (ُ) over it .

Both the letters (ऊ) & (ؤ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/u:/". They both give the sound of "oo" as in word (loot). They both can be transcribed in Romanized form as (oo).

Style: *Samrup Rachna* calligraphy.

Medium: Soft pastel on paper.

Size: 18"x 24"

Description: Word *Aekta* means unity in *Apni Boli* [Hindi-Urdu]. It is written in *Nastaliq* and *Devanagari* scripts of *Apni Boli* in unison in such a way that a picture of digit one is formed which symbolizes the meaning of the word '*aekta*'. It is written in *Devanagari* script as (एकता) [ए +क +ता] and in *Nastaliq* script as (ایکتا) [ا+ے+ک+ت+ا].

The fourth set of vowels in *Apni Boli* [Hindi-Urdu] starts with short "e" sound. In *Nastaliq* script of *Apni Boli* (Hindi-Urdu) it is represented with (اے) and in *Devanagari* script of *Apni Boli* (Hindi-Urdu) it is represented with a letter (ए). In *Nastaliq* in the beginning of a word it is represented with (اے) and in the middle and in the end it gives the sound of only *beri ya* (ے). In *Devanagari* it appears as (ए) in the beginning of a word as well as in the middle after a vowel sound, in all other cases it is represented with its *maatra* (े).

Both the letters (ए) & (اے) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/e: /". They both give the sound of "e/a" their sound is somewhat in between 'e' of (yell) and 'a' of (yale). They both can be transcribed in Romanized form as (ae).

Style: *Mail Rachna* calligraphy. In the background there is a picture of human fist like a watermark. It is added to accentuate the meaning of unity.

Medium: Pastel on white paper.

Size: 18"x24"

ایک قوم

Description: *Aelaan* means announcement in *Apni Boli* [Hindi-Urdu]. It is written in *Nastaliq* and *Devanagari* scripts of *Apni Boli* jointly in *Samrup Rachna* calligraphic style i.e. the word '*aelaan*' is written in two different scripts of one language in such a way that it forms a picture of a face with mouth wide open as if he is making some '*aelaan*' [announcement] which is the meaning of the word that is written. It is written in *Nastaliq* script of *Apni Boli* as (ऐलान) [ऐ +ल +ा +न] and in *Devanagari* script of Apni (اعلان) [ا+ع+ل+ا+ن].

The long vowel of "ea" sound is represented with (ے ا) in *Nastaliq* and with letter (ऐ) of *Devanagari* script of *Apni Boli* (Hindi-Urdu). This letter of *Devanagari* keeps its shape (ऐ) in the beginning and after any vowel sound, otherwise it is represented through its *maatra* (ै). In *Nastaliq* it is represented with (ے ا) or at time with (ئ) in the beginning. In the middle it is represented with *bari ya* with *zabar* on it like (ے) and in the end if it comes after vowel sound it carries *hamza* on it (ۓ).

Both the letters (ऐ) & (ے ا) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ɛː/". They both give the sound of "e" as in English word (bell). They both can be transcribed in Romanized form as (ae).

Style: *SamrupRachna* calligraphy.

Medium: Acrylic on paper.

Size: 18"x 24"

الإعلان

Description: The word *Orhna* means to cover in Apni Boli [Hindi-Urdu]. In it written in *Nastaliq* and *Devanagari* scripts of *Apni Boli* jointly in *Samrup Rachna* calligraphic style i.e. the word *'orhna'* is written in two different scripts of one language in such a way that it forms a picture of a lady with her head covered, the picture communicates the meaning of *'orhna'* (to cover) the infinitive that is written. In *Devanagari* script of *Apni Boli* it is written as (ओढ़ना) [ओढना] [ओ+ ढ़+ न +ा] and in *Nastaliq* it is written as (اوڑھنا) [او+ڑ+ھ+ن+ا].

The fifth and the last set of vowels of *Apni Boli* [Hindi-Urdu] starts with "o" sound which is peculiar to *Apni Boli*. In *Devanagari* script of *Apni Boli* it is represented with the letter (ओ) and in *Nastaliq* it is written as (ہ) or *wao* (و) preceded by *zabar*. The *Devanagari* Letter (ओ) keeps this shape when it comes in the beginning and after vowel sound in a word, otherwise it is represented by its *maata* (ो). In *Nastaliq* it appears as (ہ) in the beginning and in the middle and in the end it appears as (و).

Both the letters (ओ) & (ہ) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/oː/". They both give the sound of "o" as in English word (old). They both can be transcribed in Romanized form as (o).

Style: *Samrup Rachna* calligraphy.

Medium: Acrylic.

Size: 18"x24"

Description: The phrase *Aulad-i-Adam* means 'Children of Adam' in *Apni Boli* [Hindi-Urdu]. it is written in *Devanagari* script of *Apni Boli* as (औलादेआदम) [औ+ ल +ा+ दे +आ+ द +म] and in *Nastaliq* script of *Apni Boli* as (ﺍَوْلادِ اٰدَم) [ا+َ+و+ْ+ل+ا+د+ِ+ا+ٓ+د+َ+م].

The Phrase *Aulad-i-Adam* start with the long vowel sound of (au) which is represented by the letter (औ) in *Devanagari* script of *Apni Boli* and with letters (اَو) with a *zabar* (َ) over *wao* as (و). The *woa* with *zabar* over it is also called '*waomaroof*" in *Nastaliq* script of *Apni Boli*. They (औ) (اَو) both have corresponding sound. The letter (औ) retains its shape of (औ) in the beginning of a word as well as when it comes after any vowel sound, otherwise it is represented through its *maatra* (ौ). Both the letters (औ) & (اَو) have a corresponding sound which according to International Phonetic Alphabets (IPA) is "/ɔː/". They both give the sound of"o"as in English word (pod).They both can be transcribed in Romanized form as(au).

Style: mail rachna calligraphy.

Medium Acrylic on paper.

Size: 18"x24"

اولادِ آدم

Description: "*Om*" is a sacred sound. It is written in Sanskrit as (ॐ). It is a mantra in Hinduism. This symbol has a spiritual meanings in most of the Indian religions, but the meaning and connotations of '*Om*' vary between the diverse schools within and across the various traditions. In Hinduism it is one of the most important spiritual symbols. It refers to soul, self within and ultimate reality, entirety of the universe, truth, divine, supreme spirit, cosmic principles, knowledge etc. This is used in the beginning of Hindu texts. It is a sacred spiritual incantation made before and during *puja* and private prayers. It is written in *Nastaliq* as (اوم) [اوم]. In the picture it is written five times in Sanskrit and once in *Nastaliq* script of *Apni Boli*.

It is so comprehensive and universal a sound that it cannot be transcribed in any other language with one single letter. '*Om*' is the elemental universal vibration from which the entire universe sprang.

This picture is the cover title of the second book "*Apni Boli Apna Smaj*" in this series by the same author. The second book of this series contains linguistic details regarding *Apni Boli* [Hindi-Urdu] and commonalities of cultures between India and Pakistan in much detail.

Style: *Mail Rachna* calligraphy.

Medium: Acrylic with broad brush on cardboard.

Size: 18"x24"

We all are children of Adam
and we are here for a very short period of time!

All that is on earth is to perish.